

وزارة التعليم العالي و البحث العلمي

MINISTRY OF HIGHER EDUCATION & SCIENTIFIC RESEARCH

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### Title

**Equivalence between spoken discourse and written discourse  
in subtitling between Arabic and English**

**Subtitling the two first episodes of the series *اولاد لحلال* produced  
by السهيلي الدين نصر**

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## **Dedication**

*This dissertation is dedicated to:*

*My great parents, who never stopped giving of themselves in countless ways and my beloved brothers and sisters who stand by me when things look bleak, also for all those who have supported me in any respect during the realisation of this work.*

*Bahia*

## *Dedication*

*First of all, I would like to thank the Almighty God for His guidance, protection and for giving me a healthy life. All Praises to Him.*

*It is a great honour to me to dedicate this work to my lovely parents who supported me at every step, and decision I make, and to my beloved sisters who have never left my sides.*

*Besides my father who encouraged me to believe in myself, I would like to dedicate an intimate gratitude for another man whose love is the greatest gift of my life “M”. I want to express my thanks to him for his help and contribution in this work.*

*Mum and Dad: I hope that I will make you proud, the same way that I am proud of having both of you as my parents and as the compass of my life!*

*Lycia*

## **Acknowledgement**

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# **Introduction**

# Introduction

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## Introduction

Today, we live in a society influenced a lot by the media like Facebook, Twitter, YouTube, etc. Those new technologies brought with them new forms of international and intercultural communication, which led to new forms of translation. Filmmaking, as part of this new media, spread widely all over the world and influenced many people. Audiovisual Translation consists of translating cinematography, theatrical plays, web pages, video games and other audiovisual texts. It is the translation of both audio and visual texts into another language; it requires the use of multimedia electronic systems during the transmission process. Subtitling is one of the most common forms of audiovisual translation; it allows the audience to watch the audiovisual product in its original language while being able to understand the spoken content at the same time. Nowadays, this type of translation has become urgently needed and requires to be done quick smart. The translator of audiovisual texts encounters a wide range of difficulties in the process of translation due to several factors like linguistic diversity or cultural and religious differences between the working languages. Accordingly, finding the appropriate equivalence in the target language becomes an issue for him.

The purpose of our study is trying to be in the shoes of the translator by subtitling the two first episodes of the Algerian series "أولاد لحلال" (Oulad Lahlal) and determine the factors and reactions that may push us as translators to make decisions regarding the source text. In essence, our intention is to shed light on the use of equivalence in subtitling.

There are many reasons that have become our point of consideration in choosing this topic:

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We have always dreamed to master English like natives, so to reach our aim, we started watching subtitled films to strength our background. Over time, we liked those films and liked the language even more.

When we discovered subtitled films, we were curious to know how the translator managed to write all what the characters said in such a small space and limited time. Subtitling made learning English easier but it also increased our desire to explore it. So, our curiosity pushed us to research and study more in order to educate ourselves.

After we had our Bachelor's degree in English, we attended master lessons in translation. That is when we decided to open a window to this field in order to explore it more and present our own subtitling. Therefore, this dissertation is our opportunity to do it. Our spirit of patriotism led us to choose an Arab Algerian movie in order to spread our culture around the world.

Hence, our research paper is entitled:

## **Equivalence between spoken discourse and written discourse in subtitling between Arabic and English**

**Subtitling the two first episodes of the series *اولاد لحلال* produced by السهيلي الدين نصر**

The main reason for choosing this theme is trying to understand how a translator could balance between two different cultures and languages and find the appropriate equivalence under translation conditions.

Equivalence is a bridge in interlingual communication. Crossing this bridge is the main concern of the translator so he can find the right equivalence. Hence, he is always in a difficult position because equivalence is regarded as the central issue of translation.

We are intent upon showing the importance of equivalence to deliver the message to the audience who cannot understand the meaning without subtitles. And also, we present the

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difficulties that hamper us during the translation of the first and second episode of *Oulad Lahlal* and the strategies that we use to overcome these difficulties.

The function of the Subtitles' message presents a rich field for the study of translation equivalence. Since the subtitle focuses on the main meaning of the source text therefore, we will try to find out if we are going to proceed with a free translation, or believe that everything we read is a faithful representation of the original dialogue. In this work, we will attempt to provide an answer to the following research problem:

To what extent can equivalence be achieved in subtitling the two first episodes of *Oulad Lahlal*?

Before answering to the aforementioned question, we will first try to answer the following sub-questions:

- Which are the cases where equivalence can be used?
- Can we achieve absolute equivalence in subtitling?
- How can we find the appropriate cultural equivalence in subtitling?
- When can we cease the use of equivalence as a strategy?
- Which type of equivalence can we use while moving from oral to written discourse?

Our research will be built on the results of these hypotheses:

Before starting the translation, the subtitler analyzes first the source text and extracts the specificities of the language used, whether it is full of idioms or fixed expressions so as to determine the strategy to follow in translation. Generally, the translator would start with the elements that have equivalents in the target language, and then translate the rest according to the context.

While subtitling, we face different situations and several types of texts. Despite the fact that the subtitler is restricted by external factors like culture or religion, he tries his best to

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give the closest natural equivalent of the source text so as to transmit the message properly. Otherwise, he may change the strategy.

In the same vein, the two working languages may not have the same Sui generis and may not have the same culture. So, we may not find the exact equivalence of the cultural item in the target language. In this case, the translator may be creative in order to render the intended meaning.

There are several types of equivalence for different situations. We aim to discover which one is the most suitable while moving from oral to written discourse by analyzing each type using our translation as a sample. So far, we think that NEWMARK's types (1988) are the most appropriate types to overcome the difficulties that we may face while translating *Oulad Lahlal* because, his three types of equivalence: cultural, functional and descriptive equivalence cover all equivalence aspects that will help us deal with all language obstacles and render cultural elements that will lead us towards an adequate translation.

In our dissertation, we will focus on the notion of equivalence in subtitling, we will analyze the concept of equivalence according to different theorists such as E. NIDA (1964), CATFORD (1965), VINAY & DARBELNET (1973), P. NEWMARK (1988), and M. BAKER (1992) and decide which one is appropriate to have an accurate and acceptable translation in subtitling.

To carry out our research project, we divide our dissertation into two chapters in which we discuss the notion of equivalence in subtitling. The first chapter entitled "*challenges of reproducing equivalence in AVT*" includes equivalence in audiovisual translation (1-1), we begin with strategies that we apply to overcome the difficulties that we may face during our translation (1-1-1). The second section contains most of the theories concerned with the concept of equivalence in translation studies (1-2-1) and we separate it into two main sections. In the first section, we analyze equivalence in linguistic approach (1-2-1). In this part, we will

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study in NEWMARK and CATFORD's theories as a sample. In the second section, we will analyze equivalence according to cultural and sociolinguistic approach (1-2-2). In this regard, we will shed light on NIDA and BAKER's theories of equivalence.

In regard to the second chapter entitled "*Subtitling Oulad Lahlal*", we will divide it into two sections. In the first section (2-2-1), we will present the film *Oulad Lahlal*, and provide a short summary of the film and also mention its main characteristics. The second section (2-2-2) contains our translation then the presentation of our analysis of the film *Oulad Lahlal* and the difficulties we faces while translating it.

In order to accomplish our work, we are going to proceed by following APA method basing our research on the following references:

- BAKER, M. (1992) *In Other Words*.
- CATFORD, J.C. (1965) *A Linguistic Theory of Translation: An Essay in Applied Linguistics*.
- GUIDERE, M. (2008) *Introduction à la Traductologie*
- NEWMARK, P. (1988) *A Textbook of Translation*.
- NIDA, E. (1964) *Towards a Science of Translating*.
- PYM, A.(2014) *Exploring Translation Theories*
- VINAY.J. P and DARBELNET, J (1973) *Stylistique Compare du Français et de l'Anglais*.

The major difficulties encountered in our work are:

The two working languages, Arabic and English do not share the same culture and religion and this led to many obstacles during the process of translation; namely the use of religious expressions (Islamic expressions) that Algerians use in their daily life. The major issue that we have noticed also in the film as a whole is the cultural difference between the two working languages. Even if the language used in the film is not formal, it is the Oranian

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dialect which is difficult to understand. And since it is a dialect, the dialogue is overwhelmed by idioms which make it much more difficult to translate because sometimes we do not know what the idiom really means. We can grasp its meaning from the context and other linguistic elements found in the dialogue. Another specificity of the Algerian dialect is code switching between Arabic and French due to French colonization. Indeed, its use reflects linguistic and sociolinguistic characteristics, as it carries a message for the reader, and this is a hard task for us.

To carry on our study, we consulted different translation articles, theses, dissertations and several translation books and audiovisual websites. Considering the specific dialect of our corpus we had to watch other similar films to perfectly understand the Oranian dialect, and realize an adequate translation.

# **Chapter one: Equivalence in Audiovisual Translation**

## 1 Presentation of the first chapter

This first chapter of our work will be divided into five sections. The first one will define equivalence in general (1-1). The second section will be allocated to equivalence in translation studies (1.2), in other words, we will try to show and highlight the different perspectives that theorists adopt when approaching this concept. This section will include two parts: one will be devoted to the linguistic approach, and another will be allocated to sociolinguistics and cultural studies by analyzing types of equivalence proposed by two different scholars in each approach. The third section will be devoted to equivalence in Audiovisual Translation (1-3) where we will give special attention to subtitling which is the major part of our work (1-3-1). To conclude with the definition of equivalence in our field of study, audiovisual translation (1-3-2). The fourth and last section we will give an account of the strategies we will use to overcome these difficulties (1-4).

### 1.1 Definition of equivalence

While translating, the first thing the translator looks for is equivalence, if the word or expression exists in both working languages. Equivalence is a core concept in the process of translation, this is why it is defined differently by several scholars.

*-“A thing, an amount, a word, etc. that is equivalent to something else.”*

Equivalence

<https://www.oxfordlearnersdictionaries.com/definition/english/equivalence?q=equivalence>

ence (February 23<sup>rd</sup>, 2021). In Oxford Advanced Learners Dictionary (10<sup>th</sup> edition).

-There are other definitions of this concept, KARIMI L. for instance defined equivalence as follows "*if a specific linguistic unite in one language carries the same intended meaning/ massage encoded in a specific linguistic medium in another, then this two unites are considered to be equivalent*" KARIMI L. M.A(2006 : 3)

On the basis of what is said in the above definitions; equivalence in translation consists of finding the exact word or expression that has the same value in the target language, either on the level of culture, religion, or traditions. Since there are differences between the working languages, the translator will have recourse to another strategy other than equivalence to render the meaning. As a result, equivalence is not a mere substitution of texts acrosslanguages, because the translator must be aware of the objective of the translation by taking into consideration the meaning conveyed in the source text.

## **1.2 Equivalence in translation studies**

In the last five decades, many equivalence theories have been elaborated by translation scholars, since they are the key tool of comparison between texts from one language to another.

Our aim in this section is to analyze different equivalence theories that provide us rich and useful ideas for advanced studies in translation field. We will divide this section into three parts: equivalence in linguistic approach, in socio-linguistic and cultural studies by mentioning the major theorist of each approach.

### **1.2.1 Equivalence in linguistic approach**

Linguistic approach considers the issue of finding appropriate equivalence in the opposite language as a language matter, because equivalence is the central part in linguistic approach. Human translation is mostly affectedby cultural and linguistic factors, which

helps the translator to transmit the message properly. Many scholars studied equivalence from a linguistic perspective as VINAY and DARBELNET (1973) and CATFORD (1965) as an illustration.

### 1.2.1.1 Equivalence according to VINAY and DARBELNET

VINAY and DARBELNET (idem) proposed seven procedures of translation: borrowing, calque, literal translation, transposition, modulation, equivalence and adaptation. However, our research will be based only on one of them, which is equivalence.

#### 1.2.1.1.1 Equivalence:

This procedure is also named reformulation. VINAY and DARBELNET (idem) suggest for the translator the use of an entirely different structure with the same meaning from that of the source language text as long as it is considered appropriate in the communicative situation of the source language text. This type is mostly employed to translate idioms even though not all English idioms have their counterparts in the opposite language.

Here is an example of this type of equivalence from our own translation:

Timing:	
00:13:35.62_00:13:39.86	
Source text:	Target text:
تعرفي لوكان تشوفي دراهم لي عندهم، النار اومتكلمهمش	" <u>they have money to burn</u> , I saw them with my eyes"

This example "تعرفي لوكان تشوفي دراهم لي عندهم، النار اومتكلمهمش" illustrates perfectly this type suggested by VINAY and DARBELNET. In the source text, the expression "النار اومتكلمهمش" means "even fire cannot burn all the money they have" which means that they have a lot of

money. To keep the same meaning of this Arabic idiom “النار او متكملهمش” we translated it by its equivalent in the English language “*they have money to burn*” because this equivalent idiom is the appropriate one. English people use this hyperbolic expression to refer to someone who has money more than what is required or expected therefore, we used this expression since it delivers the meaning of the source text.

### **1.2.1.2 Equivalence according to CATFORD**

CATFORD's (1965) approach of translation took another direction from that of other scholars. He contributed in the field of translation theory by introducing the concepts of types and shifts of translation. Also, equivalence is an integral part of his theory.

CATFORD (idem:27-32) distinguish between two types of equivalence: textual equivalence and formal correspondence

#### **1.2.1.2.1 Textual equivalence:**

Textual translation equivalent is the target language text that is qualified to be the equivalent of a source language text according to some methods. The translator should be “a competent” bilingual (idem: 27), he should master the two working languages.

*“Commutation...is the ultimate test for textual equivalence, and it is useful in cases where equivalence is not of the simple equal-rank and unit-to-unit type illustrated above.”(CATFORD,1965:27)*

CATFORD suggested a “formal procedure” of equivalence and “commutation”. It means that if the translator makes some changes in the source text, the target text will be automatically affected by them and changes in his turn. The only thing that matters is a grounded knowledge of the languages involved. Commutation can also be used in case of absence of target language equivalent (especially when language systems are different), as it

may happen that a source language item can have several target languages equivalents. The probability of appearance of one item in the source language may be different in the target text and translation rules may be formed by these equivalence- probabilities and they could be applied in other texts and also in the language as a whole.

We have used this type in some cases in our work; the following example is one of them:

Timing:	
00:29:50.86_00:29:52.18	
Source text:	Target text:
"ناس السم اقطر منهم"	"they're evil"

The source text "ناس السم اقطر منهم" means in English "poison tricle from these people". In this example, we used commutation because this idiom "ناس السم اقطر منهم" does not have an exact equivalent in English, it is a region-specific-idiom, and we cannot translate it literally by saying "these people trickle venom". So, the absence of target language equivalent obliged us to make some changes in our translation in order to deliver the intended message to the audience and then we translate it "they're evil".

#### 1.2.1.2.2 Formal correspondence:

Formal Correspondence means that the target text occupies the same place as the source text one.

*"... formal correspondence can be only approximate, and... established at relatively high levels of abstraction."* (CATFORD, 1965:32)

It can be said that there is formal correspondence in two languages when they both occur at the same grammatical units rank like French and English. So, formal correspondence could be based on textual equivalence, because an item of one language is the formal equivalent of another language item and the correspondence between higher rank units is carried out “*on the basis of highest probability textual equivalence*” (loc.cit)

The typological difference between languages can be found in the difference between textual equivalence and formal correspondence, it can be a sign of similarity or the opposite because it may happen that the two work languages are typologically different.

In our work for example, the two working languages, Arabic (dialect) and English are typologically different, the following example will illustrate this:

Timing:	
00 :31 :36.24_00 :31 :37.16	
Source text:	Target text:
"نطلعك تريحى؟"	"do you want to climb up to rest"

The source text "نطلعك تريحى" means "I will climb you up to rest". These two Arabic words "نطلعك تريحى" are a full meaning sentence, since their system is VSO. Therefore, we cannot translate it by "take you up to rest" because English has an SVO system, and when it is a question, we start by an auxiliary verb or auxiliary, which is not something that exists in Arabic language and we translated it as follows: "*do you want to climb up to rest*".

## 1.2.2 Equivalence in sociolinguistics and cultural studies

There is a natural relation between sociolinguistics and translation since the former deals with the use of language in society, while the later deals with formulating a text by its

equivalent in a target language counting on extra factors like culture and society. Hence, it is important for the translator to be familiar with both source and target language. So, translation can no longer be considered as a purely linguistic activity. NIDA (1964) for instance realized that sociolinguistic implications are a crucial factor in translation and suggested two types of equivalence.

### 1.2.2.1 Equivalence according to NIDA

NIDA (idem) distinguishes between two types of equivalence: Formal and dynamic equivalence, the former deals with the translation of the message, while the other focuses on the effect of this message.

#### 1.2.2.1.1 Formal equivalence:

Formal equivalence focuses on the message itself, in both form and content. It consists of a TL item which represents the closest equivalent of a SL word or phrase. In other words, this equivalence tends to preserve the “foreignness” or the originality of the SL within the TL.E. (idem: 159).

Example :

Timing:	
00:28:40.20_00:28:46.50	
Source text:	Target text:
" شد علينا لکب لمکلوب تاعک "	keep your parking dog away from us

The literal translation of this source text “شد علينا لکب لمکلوب تاعک” would give this “catch your doggy dog from us”. In this example, the focus is on the meaning. The use of the word

“كلب” which means “dog” says it all, so to keep the foreignness, we translated the expression literally without any change. The nature of language did not allow us to keep the exact same form. However the formal structure of the original text can be noticed in our translation.

Hence, we rendered the intended meaning: “Keep your parking dog away from us”

#### 1.2.2.1.2 Dynamic equivalence:

Dynamic equivalence aims at producing the same equivalent effect. This means that the translator seeks to translate the meaning aiming to have the same impact on the target audience. It focuses on achieving a sense of naturalness towards the readers and minimizes the “foreignness”. Naturalness will make the text more comprehensible and acceptable (NIDA: 159)

Example:

Timing	
00:36:28.30_00:36:29.54	
Source text:	Target text:
"نتا ديما دخل روحك نتا"	You are always butting in.

The source text is said before a fight, when Zeno came to help Nariman, the offender told him to mind his business and to do not intervene each time. Back to our translation, we chose this phrasal verb “butt in” to make it look more natural. This phrasal verb means to interfere in a conversation or situation in which you are not welcomed. Thus, we rendered the meaning of two words "دخل روحك" in one word.

Both of them operate on the notion of foreignness versus naturalness in TL so it is all about SL focus or TL focus.

NIDA and BAKER reckon that equivalence is the ideal method in many practical problems of translation, and since translation is an intercultural practice, the translator should be bicultural, easy said than done, but he should try his best to be objective.

Indeed, BAKER (1992) sheds light on the importance of considering cultural factors in the context in which texts are translated and suggested a strategy named Pragmatic equivalence.

**1.2.2.2 Equivalence according to M. BAKER**

BAKER (1992) states that equivalence is relative, because it is influenced by linguistic and cultural factors. She outlines five types of translation equivalence: equivalence at word level, above word level, grammatical equivalence, textual equivalence and pragmatic equivalence. We are not dealing with them all in this section because the other types are related to linguistics while the last one “pragmatic equivalence” deals with culture.

**1.2.2.2.1 Pragmatic equivalence**

Pragmatic equivalence is the way of translating utterances in a specific context. In translation culture plays a key role in shaping the text despite the differences that one can find in various societies. Hence, the translator needs certain knowledge about the cultures of the working languages in order to be able to transfer the message as it is to the audience without saying a lot; this is what we call “implication”. Here is an example:

Timing	
00:24:03.14_0:24:05.54	
Source text:	Target text:
صحا يا مليكة يا بنت الكياسة	Malika the maid's daughter

The expression of the source text is said angrily ; the word "كياسة" literally means the woman who works in "الحمام" (El Hemmam). "الكياسة" scrubs people's body, while they take a shower there. This kind of job is underestimated in the Algerian culture I.e only poor people do this kind of job to earn their living . According to the source text, we found an equivalent in the target text that is different from the culture of the source text. So, we chose the word "maid" to translate "الكياسة". According to *Cambridge dictionary* a maid is: "a woman who is employed to clean hotel rooms and make them neat or a woman who is a servant in a person's home" <https://dictionary.cambridge.org/dictionary/english/maid> (February 25<sup>th</sup>, 2021). This kind of job is underrated in most countries, and we wanted to keep the same concept of cleaning and same flow and naturalness of pronouncing the utterance. This is why we translated "كياسة" by "maid". All in all, we rendered the meaning without babbling "Malika maid's daughter"

After checking different equivalence strategies, NEWMARK (1988) draw our attention. He introduced twelve different strategies of translation. However; we will not deal with them all, but only with three of them: Cultural equivalent, functional equivalent and descriptive equivalence. Since our topic is equivalence, we relied on them in our work and they helped us overcome the difficulties mentioned previously.

### **1.2.2.3 Equivalence according to NEWMARK**

NEWMARK suggested some translation procedures where three of them are related to the notion of equivalence. Therefore, our study applies NEWMARK's strategies because according to us they are the appropriate procedures that will help us overcome the different obstacles when translating from Arabic into English.

### 1.2.2.3.1 Cultural equivalent

It means replacing a cultural word in the SL with a TL one. However, "they are not accurate" (NEWMARK, 1988:83)

Example:

Timing		
00:26:09.58_00:26:10.80		
Strategy	English subtitle	Source text
Cultural equivalent	We've Burger, would you have it ?	كايين كاران, تاكل كاران?

Regarding this example, the speaker who is Marzak said the utterance with a tone which looks like he wants an argument with the receiver "Toufik". Moreover the word "كاران" is repeated twice, and was pronounced also in a way which makes us feel like this famous fast food in Algeria "كاران" is a kind of underestimated comparing it with what Toufik ordered. So, by adopting cultural equivalence, we translated it by a similar fast food in the target language "we've Burger, would you have it" however, they are not really the exact same thing as NEWMARK said "they are not accurate" but, we've given the cultural equivalent in the T.L by applying the type proposed by NEWMARK "cultural equivalent".

### 1.2.2.3.2 Functional equivalence

It requires the use of a culture-neutral word that is, using a referent in the target culture whose function is similar to that of the source language (NEWMARK, 1988:83)

Example:

Timing		
00:22:22.94_00:22:25.54		
Strategy	English subtitle	Source texte
Functional equivalent	You are quite well-off, dear	عطاتك ليام يا سليمة ختي، عطاتك

Finding an equivalent that has the same function as the source language one is not easy; it requires a good command of the target language. This example "عطاتك ليام يا سليمة ختي، عطاتك" is used in a situation of seeing someone that used to be poor and then becomes wealthy, the literal translation of the source text is "Days gave you sis Salima, gave you", but this translation is not acceptable. The equivalence of this idiom does exist in English so we briefly translated it by "You are quite well-off".

### 1.2.2.3.3 Descriptive equivalence

Descriptive equivalence is the third type of equivalence proposed by NEWMARK. He explained it as follow: "In translation, description sometimes has to be weighed against function. ... description and function are essential elements in explanation and therefore in translation." (Idem 1988:83-84)

Example:

Timing	
00:41:16_00:41:23	
English subtitle	Source text

Karantika (an Algerian special dish made of gram powder)	كارانتিকা، كارانتیکا، كارانتیکا حامي
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Zoulikha sells Karantika, which is a popular dish originating from Oran, to gain her living. It is made of milled gram, water and eggs, it is also known as "الحامي" which means "hot", because it is preferable to eat it warm with some cumin, Harissa and some oil.

Thus, for "كرنتيكا", the description is an Oranian special dish. It is a fast food in Algeria made of gram powder, water and eggs that Algerians usually eat outside. In our translation, we kept the name of the dish as it is, because there is no similar dish in the target culture, So, we rather opted for a descriptive equivalence, and we summarized the description of this dish in a small sentence because we are restricted by time and space. Therefore, we put "Karantika" (an Algerian special dish made of gram powder, water and eggs).

### 1.3 Equivalence in audiovisual translation

Audiovisual translation is the translation of verbal and non-verbal components of a video. In this field, the translator does not only work with texts, but also with other aspects like dialogues, comments, sound effects, image and atmosphere of a video. AVT focuses more on cultural and communicative aspects of translation between verbal and non-verbal aspects of a film.

The methods that are mostly used in AVT are dubbing/revoicing and subtitling. The first means the replacement of the source by a dialogue in the target language, while Subtitling is the translation of what people are saying in a foreign language film, this translation appears at the bottom of the screen.

In our work we will focus on subtitling, because the aim of our work is based on it; we will discover to what extent we can achieve application of equivalence as a strategy while subtitling.

### **1.3.1 Definition of subtitling**

*“Subtitles are the translation of a dialogue of a film presented at the bottom of image or the screen. Appear and disappear in correspondence to the original dialogue part”* Hurt and (WIDLER, 1998:261)

The particularity of subtitling is the correspondence between images; sound, and text I.e., subtitles should correspond exactly to what is going on the screen. The second thing is moving from spoken discourse to written one. In this case, the translator plays his role and makes changes. The third and last one is the limitation of space and time. That is, subtitles should be adapted to the bottom of the screen with the possibility to read them. It should not exceed thirty-five signs and should not be showed in more than six seconds. (MATKIVSKA, N, KYIV. 2014). <https://doi.org/10.5755/j01.sal.0.25.8516>(December 2<sup>nd</sup>, 2020)

#### **1.3.1.1 Constraints faced by the subtitler**

The technical aspects of subtitling are not easy to render, the translator should apply several

techniques while moving from the spoken form to the written one.

- According to IVARSSON and CARROLI (1998), the subtitler should take time constraints into consideration because subtitles have to be synchronized with the source text so that the readers have enough time to read.

- Concerning typeface, the subtitler should use typefaces with no serifs to monospace the characters. For distribution, it is preferable to use proportional types to save space (Idem).
- The subtitler should pay attention to the space allowed that is limited to two lines that should not exceed thirty-seven characters. CINTAS and REMAEL (2007:89) argue that: *“in the limited space allowed for a subtitle, there is no room for long Explanations. Two lines of text are usually the norm”*. Here the subtitler makes the necessary changes to render the main idea of the oral message.
- The subtitles should be put on the bottom part of the screen. So, the subtitler should respect characters' position. (idem)

It is a real challenge for the subtitler to achieve the appropriate translation because he is restricted by subtitling rules and translation constraints. And this is not an easy task to accomplish.

### **1.3.1.2 Equivalence in subtitling**

Due to the lack of references concerning equivalence in subtitling, we conducted a lot of research on different scholars who dealt with equivalence like NEWMARK, NIDA and many others from which we concluded that equivalence in subtitling is the similarity between the transcript and its translation on the bottom of the screen. It does not concern only the equality of linguistic elements in two languages, but also the link between verbal and non-verbal structures in the source text and its translation. In other words, equivalence cannot only be chosen according to the speech itself, but also with the interference of the different communication systems like sound, image and verbal component, because the meaning is not revealed by verbal signs only, but also by non-verbal components. Besides the text, non-verbal components of a video have an influence on the translator in choosing the appropriate equivalent. He rather uses the transcript to help him in the order of sentences.

The second thing we deduced is that equivalence in subtitling is divided into two information channels: verbal and non-verbal.

Verbal channel in films or the linguistic element is related to the dialogue. In this regard, the meaning is transmitted by the language that is, information is provided through what is said. It is the essential element we should take into consideration in translation. As for non-verbal elements of films, they comprise the paralinguistic information conveyed through what is seen (visual channel) and these paralinguistic elements are crucial in conveying meaning and reinforcing verbal utterances.

The translator should consider non-verbal information in films to reach the appropriate equivalence. Likewise, as the meaning of non-verbal information is related to culture, it is necessary to analyze the problems and find solutions because it can disturb audience in the target language. To finish, equivalence is one of the techniques used in subtitling that implies change in the original text.

Our study is divided into two sections: The first section included VINAY & DARBELNET and CATFORD mainly focused on linguistic aspects of equivalence. The second section consisted of NIDA and BAKER that emphasized the cultural and sociolinguistic dimensions of equivalence. According to the above, we conclude that when we apply equivalence in subtitling, we don't only rely on specific strategies of a particular scholar, we rather diversify with different types depending on the source text, and this proves that dealing with the process of finding equivalence is a significant issue in translation.

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episodes of *Oulad Lahlal***

### 2 Presentation of the chapter

At the beginning, we discussed equivalence according to different approaches and different scholars. Then, we shed light on audiovisual translation and touched upon equivalence in subtitling.

Concerning this chapter, it will be practical. We will divide it into three sections. First, the presentation of the corpus (2-1), where we will present the main characters (2-1-1) and we will provide a short summary of the film as well (2-1-2). Second, we will give our translation (2-2). Third, we are going to analyze some examples from our translation (2-3). Last and not the least, we will present the difficulties we encountered during the translation of our corpus “*Oulad Lahlal*” followed by the specificities of translating this film.

#### 2.1 Presentation of the corpus

In order to reach our objective from this work of research, we decided to work on an Algerian series which went viral. It was premiered for the first time in الشروق+ (El shourok+) in Ramdhanon May 28th, 2019.

We worked on its two first episodes. This series has addressed community issues especially those affecting poor classes. Its script and dialogue were written by نصر الدين السهيلي (Nasr Din Assohayli). It is a dramatic series which was played on screen in 28 episodes of 40 min. It is set in Al-Darb District (حيالدراب) in the Algerian city Oran. It was successful and attracted the interest of Algerians and other Arab countries, despite the difficulty of understanding Algerian dialect used. It reflects the real situation of Algerian districts and the exact mindset of the Algerian youth precisely the boys.

The language used in this series is not modern standard Arabic (Fusha) but an Oranian

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dialect used for most daily communication. We chose to work on this kind of series for its languagespecificities(dialect, idioms and code switching), as well as for the specific culture and the Islamic religion used in it. These specificities urged us to work on this series.

### 2.1.1 presentation of the characters

- The principal role is played by مرزاق “Marzak” as the oldest brother who looks forward to fulfilling his mother’s will. This character is played by عبد القادر جريو (Abd El-Kader Jaryou).
- The other principal role goes to Zeno who played the role of Marzak’s little brother who is as clever as his oldest brother. This character is played by يوسف سحيري (Youssef Shiri)
- The role of the father of the brothers is played by احمد بن عيسى (Ahmed Ben Aissa)
- The role of لילה Lila is played by سهيلة معلم (Souhila Maalem). An ambitious girl who dreams of a better life far from that district. She is the girl زينو “Zeno” is in love with.
- "مريم او كبير" (Meriem Oukbir) played the character of “Dalya” دالية. She will be in the picture later on in the film. She played a principal role in Marzak’s life and in this film as well. She was madly in love with him despite their differences, she even betrayed her father for him.
- We find also Lila’s sister « Dalila ». She is quieter than her sister, a shy girl, she was secretly in love with Marzak, and the day she decided to confess her love for him, he clearly explained to her that she was just a neighbor for him and that he considers her as his sister. This character is played by هيفاء رحيم (Hayfaa Rahim).

- محمد خساني (Mohamed Khassani) played the role of "رضا" (Ridha). A poor boy who owned a henhouse. He was begging Dalila since they were young to be with him but she didn't care about him. The day of their marriage, he was killed as revenge to Marzak because he was his close friend.
- As a principal role, we find also مليكة بلباي (Malika Belbay), In this movie she played, the role of Lila and Dalila's mother "زليخة" (Zoulikha) who is a strong woman fighting to earn a living, she was selling sandwiches of a regional food "Karantika.
- مصطفى لاربيبي (Mustapha Laribi) played the role of خالد (Khaled) the biggest drug dealer that no one knows about till the end. He was a nasty person.

### 2.1.2 Summary of the film

The film *Oulad Lahlal* tells the story of two brothers, Zino and Marzak, who would do anything they can to fulfill their mother's will, at all costs. They spend their time trying to find a lead that will show them the way to find their sister. The little brother "Zino" was in love with a girl from the neighborhood where they were living, but the oldest one "Marzak" was always taking his precaution, he prevents his little brother from this love because he was afraid that one of the girls who lives there could be their sister. To gain their living, Zino and Marzak were blue steel up false identities and bluff businessmen to take their money. After the different problems they had encountered in their life, their father was released from prison, and they had the chance to know him finally, they blamed him for everything they have been through, but deep down, they were glad to see him. In these mixed feelings, their father announced to them that they have a stepbrother, Lyes. Then, they started looking for him.

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When they found him, the three brothers get along well. Lyeseven helps his brothers in their business, as the saying goes “out of sight, close to heart”.

Concerning Zino, he gave up running after the girl he loved “Lila”, it turned out that she wanted just to trade her way out of poverty and live the life she always dreamt of.

Days went by and they lost their father as well. He was not there when his sons found their sister. The brothers did not want to involve her in their problems, so they did not want to talk to her for her safety; they just watched her from afar and make sure that she was living happily with her husband and children.

### **2.2 Specificities of *Oulad Lahlal***

Our corpus “*Oulad Lahlal*” is characterized by some specificities which made its translation more interesting.

#### **2.2.1 Language specificities**

Our corpus is characterized overwhelmed with language specificities like the dialect used especially the daily expressions. We extracted two specificities which are dominant in the film, idioms and code switching.

##### **2.2.1.1 Idioms**

According to *Writing Explained* website, idiom is “*a figure of speech established by usage that has a meaning not necessarily deductible from those of the individual words*”.

[What is an Idiom? Definition, Examples of English Idioms - Writing Explained \(March 31<sup>st</sup>, 2021\).](#)

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Example 03:

Timing	
00:11:07_00:09:50	
English subtitle	Source text
<u>Am I bothering you?</u>	<u>راني قاعدة على قلبك واقبلا.</u>

Malika was telling her children that they will miss their aunt “Salima” because she does not visit them often, but Salima misinterpreted her, she thought that she was not welcomed in her brother’s house and she wanted to kick her out, so she asked her if she disturbed her by saying: “راني قاعدة على قلبك واقبلا”.

Algerian culture is full of idioms, Algerians often use them in their daily speaking and sometimes we cannot find the exact equivalents in the target language like this example.

The meaning of the idiom used in the source text is not deducible from the literal meaning of its words, it rather requires a good master of this dialect to understand the meaning in order to find its equivalent or a closest expression if there is no equivalent in the target language.

"راني قاعدة على قلبك واقبلا" literally translated would be like “I am sitting on your heart I suppose”, but it would have no sense for the audience, because they do not even know what it means. Accordingly, we have made some changes because of the absence of equivalence in the target language. Thus, we translated the meaning according to the context and used a sentence that carries the same meaning as the idiom, by saying “Am I bothering you?”

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### 2.2.1.2 Code switching

The second language characteristic we chose to emphasize is code switching.

“Code switching is the act of changing between two or more languages, dialects, or accents when you are speaking.” Cambridge dictionary, code switching, n.d, on March 31st, 2021, in <https://dictionary.cambridge.org/dictionary/english/code-switching>

Timing	
00:09:19_00:09:24	
English subtitle	Source text
I will give you one billion <u>in euro</u> now	كايين مليار واجد هاداڭ غادي نمدهلکم <u>l'équivalent</u> <u>enEuro</u>

The two brothers, Marzak and Zino bluff rich people who made their money at the expense of poor people. This time, they are negotiating with a certain businessman named “Djamel” to make him believe that they want to sell their house. When they got the deal, this rich man told them:

كايين مليار واجد هاداڭ غادي نمدهلکم l'équivalent en Euro

In English, he told them that he has one billion right there with them and he was going to give it to them in Euro. When he said this, he code-switched from Arabic to French. His whole conversation was all an alternation between Oranian dialect and French. This linguistic shift is generally used to shape and maintain a sense of identity or a sense of belonging to a specific community. In this context, Mister Djamel used it to show off and show up his position, that he is a businessman.

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We did not make a lot of changes in the translation, we just made a slight omission, but without changing the meaning, we just made it shorter: “I will give you one billion in euro now” because the subtitler should choose his words carefully in order to render the meaning in a small space on the screen.

### 2.2.2 Religious specificities

Example 01:

Timing	
00:30:21_00:30:25	
English subtitle	Source text
Adopt me (Islamic adoption)	يكفني

After visiting the lawyer, “Lyes” blamed his step mother for forcing her husband to adopt him if he did not want to.

In this example, we encountered a religious aspect. The word "يكفني" means "الكفالة" in Standard Modern Arabic. In Islam, it means that the child could be adopted but without taking his adopter's name and inheritance.

According to the Algerian Legislation the term الكفالة means:

" عقد يكفل بمقتضاه شخص تنفيذ التزام بان يتعهد للدائن بان يفي بهذا الالتزام اذا لم يفي به المدين نفسه"المادة 644 من

القانون المدني الجزائري, 2007, ص107

“Adoption is a legal contract between two persons. The adopter promises to fulfill the commitments of the contract if the adopted person fails to fulfil it” (our translation).

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Islam encouraged highly this one as the prophet Mohamed peace be upon him said:

"كان النبي (صلى الله عليه وسلم) يقول "انا وكافل اليتيم كهاتين في الجنة". واثار بالسبابة والوسطى. أبو عبد الله محمد بن إسماعيل البخاري، الجامع الصحيح، في الطلاق (5304)

*Allah's Messenger said, « I and the one who looks after an orphan will be like this in Paradise, » showing his middle and index fingers and separating them. SAHIH AL-BUKHARI 5304, Book 68, Hadith 53, vol. 7, Book 63, Hadith 224*

However, concerning "التبني" it is forbidden in Islam due to the consequences it may have.

قال الله تعالى "وما جعل ادعياءكم ابناءكم ذلكم قولكم بافواهكم والله يقول الحق وهو يهدي السبيل، ادعوهم لابانهم هو أفسط عند الله فان لم تعلموا اباؤهم فاخوانكم في الدين ومواليكم" سورة الاحزاب (4, 5)

*“Allah did not place two hearts inside any man’s body. Nor did he make your wives whom you equate with your mothers, your actual mothers. Nor did he make your adopted sons, your actual sons. These are your words coming out of your mouths. Allah speaks the truth and guides to the path” TALAL I., “QURAN English Translation: Clear, Pure, Easy to Read”,*

According to the Adoption Law in USA; adoption refers to the act by which an adult formally becomes the guardian of the child and incurs the rights and responsibilities of a parent. In other words, it is to take another’s child and raise him us as one’s child. (2006: 109-288).

In this context, the word "يكفني" refers to the first definition which is "الكفالة" that is, the family would help the child and raise him till adolescence. In the target religion, there is only one type which is the second definition “adoption”, so we choose this equivalence “adopt me”, and the message is received despite differences in beliefs.

### 2.2.3 Cultural specificities

Exemple 01 :

Timing	
00:20 :47_00:20 :49	
Source text	English subtitle
روحونسهرو ليوم	Are we going to live it up tonight?

In this situation, “Zeno” was asking his brother “Marzak” to go with him to feast one’s eyes as a pretext to apologize from him.

The source text is a common expression in Algerian society mostly used by boys which means hanging out at night to have fun and most of the time they mean to go to night clubs. It is true that Algeria is an Islamic country. However, it is not a conservative state as it seems. We can find nightclubs, discos and many other party places. Obviously, some people go theredespite Shariaprecepts. The youth use the word "نسهرو" that means literally « stay up », but in this context and as it is generally used in their daily speaking, it means partying through the night in the nightclub.

Returning to our translation, when the speaker said "روحونسهرو ليوم", i.e what about a night party. Seeing that this is not a strange thing in the target language, there are several expressions to renderit and we chose to translate it by thisphrasalverb “live it up” and we produced this translation “are we going to live it up tonight?”

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To sum up, it can be said that the Algerian series *Oulad Lahlal* contains various characteristics specifically related to religion, culture and the dialect used. In the process of translation, we encountered several obstructs in finding appropriate equivalence to the different situations we faced. Nonetheless, we tried our best to deliver the message to the target audience as it was meant in the source discourse. Through the analysis of our translation of this kind of series to a completely different language and culture, we concluded that translation requires having a deep knowledge about the culture of the source and the target language and good command of language variation characterizing the source language and the target language in order to achieve appropriate equivalence.

### 2.3 Our translation

#### 2.3.1 First episode :

1. <b>Zeno:</b> So, you brought me here to tell me this	1. <b>زينو:</b> تسما راك جاييني لهننا باش تقولي هاد الهدرة
2. <b>Marzak:</b> Please ... let me explain	2. <b>مرزاق:</b> -صحا الله اخليك متقطعليش الهدرة وخليني نفهمك
3. <b>Zeno:</b> you want me to sit back while you sell our home	3. <b>زينو:</b> كي دايرة هادي تبيلنا الدار وتقولي متقطعليش لهدرة
4. <b>Zeno:</b> I let you sell our properties and now you want to put our home for sell too	4. <b>زينو:</b> خليتك تببع الورثوراك تهدار وراك باغي تزيد تبيلنا دارنا
5. <b>Marzak:</b> Stop embarrassing us in front of everyone	5. <b>مرزاق:</b> اه برك مديرلنا فتنهدبلا الناس راهي تسمع فينا

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6. <b>Zeno:</b> I do not give a shit	6. زينو: شادخليني فناس انا شادخليني
7. <b>Zeno:</b> have you forgotten what happened this month?	7. زينو: راك عارف شا صرى فهاد الشهر ولا لا
8. <b>Zeno:</b> we lost our father	8. زينو: خسرنا بونا
9. <b>Zeno:</b> The bank foreclosed on our company	9. زينو: لبونكا سيزات لنا الشريكة
10. <b>Zeno:</b> And now you want to sell our house too and become homeless	10. زينو: ودروك راك باغي تبيعلنا دارنا نعدو بلادار ولا شاهو
11. <b>Marzak:</b> Give me another solution then	11. مرزاق: عندك حل وحدوخر مده لي
12. <b>Zeno:</b> It is not my problem it's up to you to find a solution	12. زينو: متشي مشكلتي هادي نتا تلقا الحل
13. <b>Zeno:</b> You cannot sell our house, just forget it	13. زينو: بصح باش تبيعلنا دارنا غير قلعهها مراسك
14. <b>Marzak:</b> Salim, don't be stubborn, listen to me carefully	14. مرزاق: يا سليم سمعني بلعقل وخليني نفهمك متبقاش تيبس في راسك
15. <b>Marzak:</b> Our house is too big we cannot bear its expenses	15. مرزاق: ل villa كبيرة بزاف و منقدروش على مصاريفها
16. <b>Marzak:</b> We cannot even clean it	16. مرزاق: منقدروش mêmepas نقوها
17. <b>Marzak:</b> In my opinion	17. مرزاق: انا شا قلت
18. <b>Marzak:</b> Let us sell it and buy a small house for us	18. مرزاق: خلينا نبيعو ل villa و نشرو دار صغيرة انا وياك على حسابنا
19. <b>Marzak:</b> And invest the left money in a small business	19. مرزاق: ودراهم لي بقاو نديرو بهم كاش projet
20. <b>Marzak:</b> We work it out, till we pick	20. مرزاق: ندورو به شوية مبدا نوقفو على رجلينا

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ourselves up	
21. <b>Zeno:</b> Let's pretend that this is the only solution	21. زينو: ايا نديرو بلي هدا هو لحل
22. <b>Zeno:</b> It is much more valuable than 2 billion	22. زينو:تتبيعها بزوج ملاير
23. <b>Marzak:</b> I couldn't get a better deal	23. مرزاق:علاه لقيت انا شاري وحدوخر وقلت لا
24. <b>Zeno:</b> We have a lovely house in a nice place	24. زينو:اي دارنا شابة و جاية في بلاصة شابة
25. <b>Zeno:</b> if you post it for sell you may get more than 10 billion	25. زينو:تحطها في وادكنيس جبيلك عشرا نورمال
26. <b>Marzak:</b> we could not find a buyer it's been five months now	26. مرزاق:مكاش لبيع مكاش لي عطهالنا في خمس شهر وحننا نسناو مكاش
27. <b>Marzak:</b> The estate agent could not find me a buyer	27. مرزاق:رحت عند Agent immobilier و قال لي مكاش
28. <b>Marzak:</b> No one wants to buy it; we hardly found this one	28. مرزاق:مكاش لي بغا يشريها لقينا شاري مايليقش نبدلوه
29. <b>Mister Djamel:</b> Hi guys, how are you?	29. سي جمال:سلام, les jeunes , ca va ؟
30. <b>Zeno:</b> We're ok	30. زينو: Ca va, ca va:
31. <b>Mister Djamel:</b> Can I have a word with you?	31. سي جمال:ننجم نرتاح معاكم شوية
32. <b>Marzak:</b> No, I am talking with my brother	32. مرزاق:لا راني نهدر معا خويا الله يفتح عليك
33. <b>Mister Djamel:</b> I want to talk with you fora second	33. سي جمال:حاب نحكي معاكم شوية
34. <b>Zeno:</b> Have a seat	34. زينو: تفضل تفضل

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35. <b>Mister Djamel:</b> Thank you	35. سي جمال: merci
36. <b>Marzak:</b> This is the villa	36. مرزاق: هدي هيا ل villa
37. <b>Mister Djamel:</b> This is it?	37. سي جمال: هدي هيا □
38. <b>Marzak:</b> This is a quiet neighborhood as you see	38. مرزاق: راك تشوف هنا راك في calme quartier
39. <b>Marzak:</b> And you are not far from the city	39. مرزاق: عندك كلشي حداك
40. <b>Marzak:</b> Welcome	40. مرزاق: مرحبا بيك
41. <b>Mister Djamel:</b> Can we have a look	41. سي جمال: نقدر و دخلو نشوفو □
42. <b>Marzak:</b> Yes, we will, I just wanted you to have a look around	42. مرزاق: اه دوك نندخلو بصح دوك نندخلو ملباب غير بغيتك تشوف
43. <b>Mister Djamel:</b> Ok	43. سي جمال: Ok
44. <b>Zeno:</b> Mister Djamel, tell me please	44. زينو: حميوك قولي سي جمال
45. <b>Zeno:</b> This villa worth far from 3 billion	45. زينو: هادي villa تاع 3 ملايين
46. <b>Mister Djamel:</b> Let's have a look then, we will see	46. سي جمال: ساهل الحال نشوفو مبعد نتكلمو
47. <b>Marzak:</b> This opportunity will not be presented twice	47. مرزاق: هادي والله متلقاها بهاد السومة قاع
48. <b>Zeno:</b> After you	48. زينو: تفضل تفضل
49. <b>Mister Djamel:</b> Thank you	49. سي جمال: صحيت
50. <b>Character:</b> My condolences	50. شخصية: عظم الله اجركم
51. <b>Lawyer:</b> Sorry for your loss	51. المحامي: البركة فيكم
52. <b>Lawyer:</b> Can I talk to you for a second?	52. المحامي: تفضل نهدر معاك دقيقة
53. <b>Lawyer:</b> Sorry Mister Lyes, I know it's not the right time	53. المحامي: سي لياس سمحلي علا بالي بلي ماشي وقتها

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54. <b>Lawyer:</b> Tell your mother, to come to my office tomorrow	54. <b>المحامي:</b> بصح لازم تقول للوالدة غدوة انشاءالله تجيني للمكتب
55. <b>Lawyer:</b> Sorry, but it's important	55. <b>المحامي:</b> في موضوع مهم سمحلي
56. <b>Lyes:</b> Ok, no problem	56. <b>لياس:</b> ماشي مشكل استناد ماشي مشكل
57. <b>Lyes:</b> God bless you	57. <b>المحامي:</b> بارك الله فيك
58. <b>Lawyer:</b> Have fate	58. <b>المحامي:</b> Bon courage surtout
59. <b>Lyes:</b> Thank you	59. <b>لياس:</b> merci
60. <b>Lawyer:</b> God be with you	60. <b>المحامي:</b> ربي معاكم انشاءالله سلام عليكم
61. <b>Mister Djamel:</b> They are late	61. <b>سي جمال:</b> بطاو
62. <b>Mister Djamel:</b> I do not know	62. <b>سي جمال:</b> je ne sais pas
63. <b>Mister Djamel:</b> Yes Sir	63. <b>سي جمال:</b> الو انعم استناد
64. <b>Mister Djamel:</b> I have told you what to do	64. <b>سي جمال:</b> اسمع راني فهمتك
65. <b>Mister Djamel:</b> Do not prepare the contracts till they arrive	65. <b>سي جمال:</b> حتى يوصلو بعد امبعد انا نكلمك باش توجد les actes
66. <b>Mister Djamel:</b> They aren't answering my calls	66. <b>سي جمال:</b> عيطت و ميردوش
67. <b>Mister Djamel:</b> I am afraid they got a better deal	67. <b>سي جمال:</b> اني خايف الا يكونو لقاو كاش واحد املهم كتر
68. <b>Mister Djamel:</b> Never mind	68. <b>سي جمال:</b> معليش معليش
69. <b>Mister Djamel:</b> They are here I will call you back	69. <b>سي جمال:</b> اقطع اقطع راهم دخلو امبعد نكلمك
70. <b>Marzak:</b>	70. <b>مرزاق:</b> سلام عليكم
71. <b>Mister Djamel:</b> welcome back!	71. <b>سي جمال:</b> سلام مرحبا

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72. <b>Marzak:</b> You're welcome mister!	72. مرزاق: مرحبا ببيك سي جمال
73. <b>Mister Djamel:</b> I'm worried, is everything ok?	73. سي جمال: واش كايين فقتوني يا جماعة ياك غير الخير
74. <b>Marzak:</b> Yeah yeah....	74. مرزاق: اوادي غير الخير
75. <b>Marzak:</b> Do not know how to say it	75. مرزاق: رني حشمان نهدر معاك ملقيت شا نقولك
76. <b>Mister Djamel:</b> You are late, I have a flight at midday	76. سي جمال: بطيتو عليا شويوا و انا عندي طيارة ديها à midi
77. <b>Marzak:</b> We are sorry	77. مرزاق: بودي غير اسمحلنا
78. <b>Mister Djamel:</b> What's wrong	78. سي جمال: واش كايين
79. <b>Marzak:</b> It is better he tells you	79. مرزاق: هو لا هدر معاه
80. <b>Mister Djamel:</b> Salim have something	80. سي جمال: سالييم واش تشرب
81. <b>Zeno:</b> I will be honest with you	81. زينو: شوف سي جمال انا نجيك ملخر
82. <b>Zeno:</b> I think we don't have a deal, I don't want to sell	82. زينو: انا هاد l'affaire مدخلتش راسي و مانيش قابل نبيع
83. <b>Mister Djamel:</b> You have changed your mind!	83. سي جمال: درتو في رايكم
84. <b>Mister Djamel:</b> I thought we had a deal yesterday	84. سي جمال: ياخي تفقنا لبارح
85. <b>Mister Djamel:</b> We agreed to Close the deal, today	85. سي جمال: Normalement: نتلاقو ليوم باش نكملو شرية
86. <b>Marzak:</b> I haven't changed my mind	86. مرزاق: انا مدرت في رايي ما والو انا
87. <b>Marzak:</b> I know how business works but my little brother does not	87. مرزاق: انا راني عارف كي داير لبيع و شرا خويا صغير ميعرفش هاد صوالح
88. <b>Marzak:</b> He thinks you want to take advantage of him	88. مرزاق: شغل راهي بينتله بلي انت راك تبروفيتي من la situation تعنا

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89. <b>Mister Djamel:</b> So, you have changed your mind	89. <b>سي جمال:</b> سما درتو في راكهم اه
90. <b>Marzak:</b> Talk to him	90. <b>مرزاق:</b> هو لا قدامك اهدر معاه
91. <b>Mister Djamel:</b> Normally we will close the deal today	91. <b>سي جمال:</b> ساليما normalement لبارح كملنا لهدرة و تقفنا باش نكملو ليوم
92. <b>Mister Djamel:</b> Ok, I get it	92. <b>سي جمال:</b> معليش راني مقدر ضرؤفكم
93. <b>Mister Djamel:</b> I know that you are having a hard time	93. <b>سي جمال:</b> راني عارف بلي راكهم تمرؤ بضرؤف حرجة شوية
94. <b>Mister Djamel:</b> I cannot add you more than 500 million	94. <b>سي جمال:</b> انا نزيدكم 500 مليون و منزيدوش نهدرؤ
95. <b>Zeno:</b> Is it you last word?	95. <b>زينو:</b> هادي كلمتك التالية
96. <b>Mister Djamel:</b> Yes	96. <b>سي جمال:</b> اخر كلمة
97. <b>Zeno:</b> Rise it to 3 billion 600 or 4 billion	97. <b>زينو:</b> اودي غير خليها 3ملاير و 600 ولا 4 ملاير
98. <b>Mister Djamel:</b> fine! Keep it 3 billion 600	98. <b>سي جمال:</b> لا لا غير شد الكلمة لولى تاك 3milliard 600 bon coup
99. <b>Marzak:</b> Deal! you have nothing to add	99. <b>مرزاق:</b> ايا صايي معندك متهدر
100. <b>Zeno:</b> You know its worth, he can resell it at 10 billion	100. <b>زينو:</b> يودي تعرف دارنا شحال تجيب غادي غدوة ابيعها جيبه 10 ملاير normal
101. <b>Marzak:</b> It is the best deal we have got	101. <b>مرزاق:</b> مكاش لبيع مالك راك تهيل فينا
102. <b>Mister Djamel:</b> We're agreed?	102. <b>سي جمال:</b> ننتكلو على الله
103. <b>Marzak:</b> Deal, you can have the key now if you want	103. <b>مرزاق:</b> انا راني موافق نقولو مبروك الا بغيتي
104. <b>Mister Djamel:</b> No, I wouldn't,	104. <b>سي جمال:</b> لا لا لا لا لا لا منقول مبروك حتى

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not before we sign the contract	نسبني l'acte
105. <b>Mister Djamel:</b> Listen	105. سي جمال: اسمع
106. <b>Mister Djamel:</b> I will give you one billion in euro for now	106. سي جمال: كاين مليار واجد هداك غادي نمدهلكم l'équivalent en Euro
107. <b>Marzak:</b> It is not a problem	107. مرزاق: مكاش مشكل ندو en Euro مكاش مشكل
108. <b>Marzak:</b> You have checked the contract!	108. مرزاق: لمهم نتايا لكوا غط تع ل villa شفتهم
109. <b>Mister Djamel:</b> Have you brought the original one?	109. سي جمال: ياخي les originaux جبتوهم
110. <b>Marzak:</b> Yes, we have	110. مرزاق: رانا جايبين les originaux
111. <b>Mister Djamel:</b> What about your I. D's?	111. سي جمال: و بطاقة التعريف جبتوهم
112. <b>Marzak:</b> we have them	112. مرزاق: عندنا les cartes تو عنا
113. <b>Mister Djamel:</b> Good! Keys?	113. سي جمال: ? très bien, les clés
114. <b>Marzak:</b> I have them, I can even go with you in case you needed something	114. مرزاق: راهم عندي لمفاتح تبغي قاع نروح معاك ل villa كاشما تحتاج ولا
115. <b>Mister Djamel:</b> I have no time	115. سي جمال: لالا لا معنديش لوقت
116. <b>Mister Djamel:</b> I have an urgent flight	116. سي جمال: عندي un avion a prendre très urgent
117. <b>Mister Djamel:</b> I will call you if I need anything	117. سي جمال: Bon: تليفون تعك راه عندي نكلمك وقت لي نسحقك
118. <b>Marzak:</b> No problem, call me at any time	118. مرزاق: مكاش مشكل عيطلي وقت لي تبغي مكاش مشكل قليل عيطلي نجيك مكاش مشكل

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119.	<b>Zeno:</b> Where is the money then?	زينو: صحا و دراهم وين راهم	.119
120.	<b>Mister Djamel:</b> Money!	سي جمال: اه دراهم	.120
121.	<b>Mister Djamel:</b> You will have your money as soon as you sign	سي جمال: دراهم عند نوتير notaire تسيني تدي درهمك	.121
122.	<b>Mister Djamel:</b> Are we done?	سي جمال: C'est bon ?	.122
123.	<b>Marzak:</b> We can go now if you want	مرزاق: نروحو دروك الا بغيت	.123
124.	<b>Mister Djamel:</b> Let's go then	سي جمال: يا الله ايا نتكلو على الله	.124
125.	<b>Malika:</b> Would you like more coffee?	مليكة: تبغي نزيدك شويا قهوة	.125
126.	<b>Salima:</b> No, thanks	سليمة: صحيتي	.126
127.	<b>Malika:</b> What do you think of the house?	مليكة: هكا حبيبي مقليليش وش رأيك	.127
128.	<b>Salima:</b> Nice	ف villa décor عجبك le goût تاعي	.128
129.	<b>Malika:</b> I wanted the best decor in Algiers	سليمة: المم علامة	.129
130.	<b>Malika:</b> You know you brother he never let me down	مليكة: تعرفي شرطت لخالد قنله نبغي	.130
131.	<b>Salima:</b> Is he still in bed?	decor لمخير نع Alger	.131
132.	<b>Malika:</b> He came dead-tired at foreglow	مليكة: تعرفي خوك ميقليليش لا	.132
133.	<b>Malika:</b> Sabiha	سليمة: مزال مينوضش	.133
134.	<b>Sabiha:</b> Yes	مليكة: لا دخل مع لفجر و راه عيان بزاف	.134
135.	<b>Malika:</b> Come to see your aunt	مليكة: صبيحة	.135
136.	<b>Salima:</b> Oh, my beautiful baby!	صبيحة: واه واه	.136
		مليكة: ارواحو تشوفو عمتكم ارواحو	.135
		سليمة: يا عمري يا عمري على زينا تعي يا	.136

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<p style="text-align: center;">come to me sweetheart</p> <p>137. <b>Salima:</b> I missed you darling</p> <p>138. <b>Salima:</b> How are you?</p> <p>139. <b>Malika:</b> She does'nt visit us often you will miss her</p> <p>140. <b>Salima:</b> Who told you I am going back today?</p> <p>141. <b>Malika:</b> They really love you; they will miss you</p> <p>142. <b>Salima:</b> Am I bothering you</p> <p>143. <b>Malika:</b> Don't say that</p> <p>144. <b>Malika:</b> It is your brother's house, you are welcomed at any time</p> <p>145. <b>Malika:</b> They will be late for school, go</p> <p>146. <b>Salima:</b> You became a good actress</p> <p>147. <b>Salima:</b> Algiers changed you</p> <p>148. <b>Salima:</b> You forgot that we've grown up together</p> <p>149. <b>Salima:</b> I know every inch of your mind</p> <p>150. <b>Malika:</b> Stop hating me</p> <p>151. <b>Malika:</b> let bygones be bygones</p> <p>152. <b>Salima:</b> I would love to</p>	<p style="text-align: center;">عمري على بنتي ايا عندي اياي</p> <p>137. سليمة:وكي توحشتها بنتي وكي توحشتها</p> <p>138. سليمة:كيراك راك غاية</p> <p>139. مليكة:متحصو وينتا تزيدو تشوفوها دوك تتوحشوها</p> <p>140. سليمة:ننتي شكون قالك راني ريج ليوم</p> <p>141. مليكة:لا يبيغوك و يتوحشوك صح</p> <p>142. سليمة:راني قاعدة على قلبك واقيل</p> <p>143. مليكة:حشا سليمة هدي هدره</p> <p>144. مليكة:الدار دار خوك جي تقعدني فيها كيما تبغي</p> <p>145. مليكة:اياه دوك افوتهم لحال روجو روجو تقرو</p> <p>146. سليمة:وليتي تعرفي تمثلي بسلامتك</p> <p>147. سليمة:ملي جيتي هنا كلشي تبديل</p> <p>148. سليمة:نسيتي نسيتي واقيل بلي كابرين مع بعض</p> <p>149. سليمة:ولي قريه الديب حفزه السلوقي</p> <p>150. مليكة:بيضي قلبك يا سليمة</p> <p>151. مليكة:نساين لباهية و ليام لعوجة</p> <p>152. سليمة:انا مادا بيا هديك البقعة ننسى جدها</p>
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153. <b>Salima:</b> Because of your husband we still stuck there	153. سليمة: راجلك, راجلك هو لي مخلص نخرج منها لا انا لا راجلي
154. <b>Malika:</b> You know that, he cannot entrust his business on another person	154. مليكة: قالك معندهش لي يقابله صوالحه في وهران
155. <b>Salima:</b> As if no one else can do that	155. سليمة: صافي كاين غير علي لي يقابله صوالحه
156. <b>Salima:</b> He could find dozen persons to do that	156. سليمة: كاين مية وميتين واحد لي يقابله
157. <b>Salima:</b> Or he can do it himself	157. سليمة: اقابل صوالحه وحده اسيدي
158. <b>Salima:</b> Why did you come here and left us behind?	158. سليمة: علاه شامعنتها نتوما جيتو هنا و خليتونا حنا تماك
159. <b>Salima:</b> Don't we deserve to have a better life	159. سليمة: منستهلوش باش نكبرو و نتسقمنا ليام
160. <b>Salima:</b> Do we?	160. سليمة: ولا ماجيش علينا
161. <b>Salima :</b> Are you amnesic ?	161. سليمة: راكي في عقلك سليمة ؟
162. <b>Malika:</b> You know very well why he left Oran	162. مليكة: راكي عارفة مليح علاش خالد هرب من وهران
163. <b>Malika:</b> You know what Youssef is capable of	163. مليكة: تحسبي في يوسف و جمعته از عقو
164. <b>Malika:</b> Aren't you worried about your brother?	164. مليكة: متخافيش على خوك
165. <b>Salima:</b> For sure, I am	165. سليمة: نخاف على خويا كتر منك
166. <b>Salima:</b> I want to live with him as one family	166. سليمة: وراي باغي نكون معاه, علاه نتي غادي جي خير من مه و خته
167. <b>Malika:</b> You want him to leave	167. مليكة: ونتي راكي باغيا خالد يخلي مرته و ولاده في وهران و يجي

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his wife and children in Oran and come here alone	ملیكة: خالد میقدش ایعیش بعید علینا .168
168. <b>Malika:</b> Khaled cannot live without us	ملیكة: وحننا کیجینا جینا علی جال لولاد .169
169. <b>Malika:</b> We came here for the interests of our children	ملیكة: باش ادخلو école privé باش .170
170. <b>Malika:</b> So that they can study in privateschools and be well educated	یترباو ملیح .171
171. <b>Malika:</b> But you, you have no reason to come	ملیكة: و نتوکی جو علاه, معندکم علاه هنا ولا لهیه کیف کیف .172
172. <b>Salima:</b> Are you insulting me?!	سلیمه: راکي تعابري فیا ایه .173
173. <b>Salima:</b> You know I am sterile	سلیمه: علاه انا بغیتها علی روهي, هادي .174
174. <b>Salima:</b> I did not choose it myself	حاجة ربي .175
175. <b>Malika:</b> But it is the truth	ملیكة: علاه لي اقول كلمة لحق اعابر .176
176. <b>Malika:</b> No one can hurt his own blood	ملیكة: کاش وحدة تعابر مرت خوها, ایا نعلي بلیس .177
177. <b>Malika:</b> can we talk about something else	ملیكة: اه خلینا فهاد لهدرة, لا نولو فهدرة وحدوخرة .178
178. <b>Salima:</b> Go wake him up	سلیمه: روهي روهي, نوضیه .179
179. <b>Malika:</b> I won't; you know him edgy	ملیكة: لا لا منقدش نوضه, و راکي عارفة کیفاه مقلن .180
180. <b>Salima:</b> The driver will be here soon	سلیمه: Chauffeur: لي یدینی لوهران دوک اجي .181
181. <b>Salima:</b> I do not want to leave	سلیمه: و انا مانیش باغیه نروح بلا منشوف .181

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without seeing my brother	خويا, روجي نوضيه
182. <b>Malika:</b> Make yourself comfortable	182. مليكة: سليمة الدار دار خوك, و راهي دارك
183. <b>Malika:</b> You can wake him up yourself or wait for him in the living room	183. مليكة: تبغي تطلعي تنوضيه, نوضيه, تبغي تسناي و تقارعه روجي قارعه ف-salon
184. <b>Malika:</b> I have a better idea	184. مليكة: تعرفي شانديرو
185. <b>Malika:</b> I'll tell the driver to come back next week, ok?	185. مليكة: غادي نعبط انا ل chauffeur هو يرجع لوهران, و تبقي لسيمانة لجاية, d'accord ?
186. <b>Salima:</b> Are you kidding?	186. سليمة: راكي تزعي عليا واقيل
187. <b>Secretary:</b> Goodbye sir, welcome at any time	187. السكرتيرة: Au revoir: سي جمال, مرحبا بيك
188. <b>Mister Djamel:</b> Thank you miss, goodbye	188. سي جمال: Au revoir mademoiselle, و شكرا على كل شيء
189. <b>Secretary:</b> Thank you	189. السكرتيرة: Merci
190. <b>Secretary:</b> You are welcomed	190. السكرتيرة: مرحبا بيك
191. <b>Marzak:</b> Thank you good bye	191. مرزاق: صاحا تبقي على خير
192. <b>Marzak:</b> Dude are you blind	192. مرزاق: مراکش تشوف صاحبي؟
193. <b>Lyes:</b> Sorry, it is my fault	193. لياس: سمحلي, je suis vraiment désolé, سمحلي
194. <b>Zeno:</b> Never mind	194. زينو: و الله غير خلي صايي
195. <b>Lyes:</b> Sorry again	195. لياس: Pardon ah
196. <b>Secretary:</b> Good morning	196. السكرتيرة: صباح لخير
197. <b>Lyes' mother:</b> Is the lawyer here?	197. ام لياس: الاستاد راه هنا؟

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<p>198. <b>Secretary:</b> Do you have an appointment?</p>	<p>198. السكرتيرة: عندك موعد معاه؟</p>
<p>199. <b>Lyes' mother:</b> Yes, I do</p>	<p>199. ام لياس: نعم عندي</p>
<p>200. <b>Secretary:</b> Wait there please</p>	<p>200. السكرتيرة: تفضلو ربحو ستناو شوية</p>
<p>201. <b>Lawyer:</b> I used to be your student madam</p>	<p>201. المحامي: علابالك يا مادام madame كنت عندك تلميذ بكري</p>
<p>202. <b>Lyes' mother:</b> Really</p>	<p>202. ام لياس: Ah bon</p>
<p>203. <b>Lawyer:</b> Yes, I was</p>	<p>203. المحامي: نعم ايه</p>
<p>204. <b>Lawyer:</b> This is why, I called you for a private meeting</p>	<p>204. المحامي: C'est pour ca d'ailleurs يعني ستدعينك en personne</p>
<p>205. <b>Lyes' mother:</b> What for</p>	<p>205. ام لياس: خير نشاله</p>
<p>206. <b>Lawyer:</b> Your late husband had sold all his properties just before his death</p>	<p>206. المحامي: حبيت نقولك لمرحوم juste قبل ما يتوفى باع الاملاك ديالو</p>
<p>207. <b>Lyes' mother:</b> Did he?!</p>	<p>207. ام لياس: باع الاملاك ديالو</p>
<p>208. <b>Lawyer:</b> Yes madam</p>	<p>208. المحامي: انعم madame</p>
<p>209. <b>Lyes' mother:</b> I was not aware of this</p>	<p>209. ام لياس: ما عندي حتى فكرة على هاد لموضوع</p>
<p>210. <b>Lawyer:</b> Unfortunately, this is what happened</p>	<p>210. المحامي: Malheureusement هادا لي صرا</p>
<p>211. <b>Lawyer:</b> I will explain</p>	<p>211. المحامي: دوك نفهمك madame</p>
<p>212. <b>Lawyer:</b> He sold them all legally</p>	<p>212. المحامي: و الاملاك ديالو باعهم قاع بيع قانوني</p>
<p>213. <b>Lawyer:</b> Everything is legally registered on</p>	<p>213. المحامي: كلش راه مسجل على</p>
<p>214. <b>Lawyer:</b> Karim Mahamdi and</p>	<p>214. المحامي: كريم محمدي و ولاد خوه ناصر</p>

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Nacer 's sons	
215. <b>Lyes' mother:</b> What about me and his son?	.215 ام لياس: ابيه و انا و وليدو؟
216. <b>Lawyer:</b> This is why I asked to see you in person	.216 <b>المحامي:</b> C'est pour ca قاتلك مقبيل ستدعيك en personne
217. <b>Lawyer:</b> To be the first one to tell you this	.217 <b>المحامي:</b> باش نقولهاك انا لول
218. <b>Lawyer:</b> To be aware madam	.218 <b>المحامي:</b> و توجدي روحك madame
219. <b>Lawyer:</b> Before you hear it from his family	.219 <b>المحامي:</b> قبل ما يقولهاك الاهل ديالو و تتشوكاي
220. <b>Lyes' mother:</b> Did he sell our house too?	.220 ام لياس: و ل villa لي رانا ساكنين فيها ثاني باعها؟
221. <b>Lawyer:</b> Everything madam	.221 <b>المحامي:</b> كلش madame كلش
222. <b>Lyes' mother:</b> where will I go with my son?	.222 ام لياس: وين رايح نروح انا و وليدي؟
223. <b>Lyes' mother:</b> Don't you worry about that	.223 ام لياس: في هاد شي كونك مهنية يا madame
224. <b>Lawyer:</b> There is an article in the contract that stipulates	.224 <b>المحامي:</b> هو دموندالي نزيد بند في عقد تاع villa ل
225. <b>Lawyer:</b> That they cannot take the house from you as long as you are alive	.225 <b>المحامي:</b> معندهوم ما يدوها tant que راكي في لحياة
226. <b>Lawyer:</b> I do not know how to say it differently	.226 <b>المحامي:</b> سمحيلي على لكلمة هادي, و الله ما عرفت كيفاه نجيبهاك
227. <b>Lawyer:</b> My God give you a long life	.227 <b>المحامي:</b> ربي اطول في عمرك نشاله على كل حال

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228.	<b>Lawyer:</b> But when you die	.228	المحامي: حتى بعد لوفاة ديبالك
229.	<b>Lawyer:</b> His brother's sons will take the house	.229	المحامي: تعاود تولي لولاد خوه ناصر
230.	<b>Lawyer:</b> They both sign for this	.230	المحامي: و هو ما راهم مسنين عليها هنايا لزوج
231.	<b>Lyes' mother:</b> He is ungrateful	.231	ام لياس: مافيهش لخير
232.	<b>Lyes' mother:</b> His nieces will inherit my house	.232	ام لياس: داري يدوها ولاد خوه
233.	<b>Lyes' mother:</b> So, they are waiting for my death to take it	.233	ام لياس: و يسناوني كي نموت باش يدوها
234.	<b>Lawyer:</b> Sorry, this is it	.234	المحامي: Je suis désolé madame هادا لي صرا
235.	<b>Lyes' mother:</b> What about my poor son	.235	ام لياس: و هاد لمسكين, واش دنبو
236.	<b>Lawyer:</b> Your late husband adopted Lyes (Islamic adoption)	.236	المحامي: على كل حال لمرحوم كان كافل سي لياس
237.	<b>Lawyer:</b> Which means he cannot inherit	.237	المحامي: بصح راكي على علم يا madame بلي لكفالة متعطيش لحق للمكفول يورث
238.	<b>Lawyer:</b> Even if he is a close member of the family	.238	المحامي: Môme يا لو كان اكون من مامكم
239.	<b>Marzak:</b> Pick me up in five minutes	.239	مرزاق: اسمع روح ضرب دورا 5 minutes ورجع عندي
240.	<b>Marzak:</b> Were you waiting for me?	.240	مرزاق: طولت عليك ليوما واقيل؟
241.	<b>Marzak:</b> No need to shout	.241	مرزاق: متشفاش تعيط اه

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242.	<b>Hostage:</b> What do you want from me?	رهيئة: واش جابك عندي يرحم باباك	.242
243.	<b>Marzak:</b> Don't worry, you had nothing to do with it	مرزاق: متخافش, نتا خاطيك	.243
244.	<b>Marzak:</b> I would never hurt poor people	مرزاق: نتا غير زوالي, و انا زواليا مندناش ليهم	.244
245.	<b>Hostage:</b> Who are you?	رهيئة: قولي شكون نتا؟	.245
246.	<b>Hostage:</b> What do you want from me?	رهيئة: واش جابك عندي؟	.246
247.	<b>Marzak:</b> None of your business	مرزاق: متحوشش تفهم	.247
248.	<b>Hostage:</b> My hands	رهيئة: صلاح, و يدييا هادو؟	.248
249.	<b>Marzak:</b> Listen	مرزاق: اسمع	.249
250.	<b>Marzak:</b> do not let me hurt you	مرزاق: متخلينيش ندير حاجة منبغياش	.250
251.	<b>Marzak:</b> I will untie you	مرزاق: مالا غادي نحاك	.251
252.	<b>Marzak:</b> But, do not do anything stupid	مرزاق: بصح بالاك تعيط ولا دير لحس	.252
253.	<b>Marzak:</b> Understood!	مرزاق: فهمت, فهمتني؟	.253
254.	<b>Marzak:</b> I am talking to you	مرزاق: اني نهدر معاك	.254
255.	<b>Hostage:</b> Where is my phone?	رهيئة: Téléphone ديالي؟	.255
256.	<b>Hostage:</b> And my keys?	رهيئة: لمفاتح لي ديتهم لي تع ل villa	.256
257.	<b>Hostage:</b> Here is your phone	رهيئة: هاو لا تلفونك	.257
258.	<b>Marzak:</b> I lost the keys of the villa	مرزاق: لمفاتح تا ع ل villa طاحولي	.258
259.	<b>Hostage:</b> What! You lost them?	رهيئة: شنو, بحرتهم؟	.259
260.	<b>Marzak:</b> Shut up	مرزاق: اسكت	.260

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261.	<b>Marzak:</b> What did I tell you?	261.	مرزاق: شاقلتاك متعيطش
262.	<b>Marzak:</b> I didn't yell at you	262.	مرزاق: اني نهدر معاك غير بلعل
263.	<b>Marzak:</b> Listen to me carefully	263.	مرزاق: سمعني مليح
264.	<b>Marzak:</b> I swear	264.	مرزاق: اقسام بالله
265.	<b>Marzak:</b> I will kill you if you follow me	265.	مرزاق: و تبوجي ولا تلحقني كي نخرج, اقسام بالله ندبحك
266.	<b>Marzak:</b> Do you understand?	266.	مرزاق: فهمت؟
267.	<b>Marzak:</b> Go bro	267.	مرزاق: ايا رول صاحبي
268.	<b>Faredj:</b> Oh sweet! Soak thirsty, Faredj is always thirsty	268.	فارج: ايا حلو, برد يا عطشان, و فارج ديما
269.	<b>Lila:</b> Could you watch over my table while I straighten my hair at Narimans	269.	ليلة: دليلة حمبوك, عسيلي طابلا, نروح نمشط شعري عند ناريمان و نعاود نولي
270.	<b>Zoulikha:</b> Can't you do it your self	270.	زليخة: يا بنتي, شايلا هادي ناريمان, رايحتلها صباح تمشطلك شعرك, ممشطيش؟
271.	<b>Zoulikha:</b> Gain some money first	271.	زليخة: استفتحي قبل
272.	<b>Lila:</b> I'll be quick	272.	ليلة: مانبطاش مقبل ما يجو les clients
273.	<b>Lila:</b> Dalilla	273.	ليلة: دليلة
274.	<b>Lila:</b> Watch over my products	274.	ليلة: احرزني كاش وحدة تخلطي فالسلعة تاعي اه
275.	<b>Dalila:</b> Ok, go	275.	دليلة: صاحبا ختي روجي
276.	<b>Lila:</b> Good morning	276.	ليلة: ناريمان صباح لخير
277.	<b>Narimane:</b> Good morning darling, how are you?	277.	ناريمان: صباح لخير حبيبتي كي راكي؟

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278.	<b>Lila :</b> Fine	لييلة:غايا	.278
279.	<b>Narimane:</b> What are you looking at?	ناريمان:مالكي, شاراكي تشوفي؟	.279
280.	<b>Lila:</b> Nothing	لييلة:والو والو	.280
281.	<b>Lila:</b> I will tell you later	لييلة:ممبعد نفهمك	.281
282.	<b>Lila:</b> Cover for me	لييلة:روحي وقفيلي هنايادرقيني	.282
283.	<b>Lila:</b> I have something to do, I will be quick	لييلة:غادي نفري واحد صوالح و نعاود نولي	.283
284.	<b>Narimane:</b> At the crack of dawn?	ناريمان:يافتاح يا رزاق	.284
285.	<b>Narimane:</b> One day I will be in trouble because of you	ناريمان:شوفي نتيا كاش نهار غادس تباصيني بخدايمك هادو	.285
286.	<b>Lila:</b> Please, this is the last time	لييلة:حمبوك ناريمان, هاد لخررة و صايي	.286
287.	<b>Narimane:</b> Fine	ناريمان:ايا صاحا	.287
288.	<b>Narimane:</b> Go, go	ناريمان:ايا روحي روحي, ربي اسهلك	.288
289.	<b>Narimane:</b> What a lucky girl, not like me	ناريمان:ها لبنات لي عندهم زهار, تحسب انا	.289
290.	<b>Ali:</b> Did they bring you money?	علي:ليوما غادي اجبولك دراهم؟	.290
291.	<b>Fethi:</b> Not yet	فتحي:مازال	.291
292.	<b>Fethi:</b> Not yet	فتحي:زوج خطرات و انا روح عند حسين	.292
293.	<b>Fethi:</b> I asked Hocine twice	علي:علاه انا عطيتلهم centeneur	.293
294.	<b>Ali:</b> It is not a container	علي:ربع باليتات مازال ما بعوهمش	.294
294.	<b>Ali:</b> How couldn't he sell some pills	فتحي:باعهم و قالو صبر عليا شوية, في بالي	.295
295.	<b>Fethi:</b> He sold them but he needed the money	كان محتاجهم	.296
296.	<b>Ali:</b> you're kidding	علي:ايوا	.296
296.	<b>Ali:</b> you're kidding	علي:سما انا عندي social ولا	.297

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297.	<b>Ali:</b> What kind of job is this	298. علي: شوف مع لبال توفيق, ادبر راسه معاه
298.	<b>Ali:</b> Talk to Toufik, he'll deal with them	هو لي جابهم
299.	<b>Toufik:</b> Where have you been?	299. توفيق: وين كنتي؟
300.	<b>Toufik's wife:</b> Earning my living	300. زوجة توفيق: نخدم على شري
301.	<b>Toufik's wife:</b> You better find a job	301. زوجة توفيق: نوض كاشما تنافقي على روك, نوض
302.	<b>Toufik's wife:</b> Aren't you tired of hanging out all day?	302. زوجة توفيق: قاعد مادير والو فحياتك
303.	<b>Toufik:</b> Hello	303. توفيق: الو وا
304.	<b>Toufik:</b> What is it?	304. توفيق: شاكين صباح ربي؟
305.	<b>Toufik:</b> Who's that?	305. توفيق: شكون؟
306.	<b>Toufik:</b> What did they say to him?	306. توفيق: شاقالوله
307.	<b>Toufik:</b> I'll take care of that son of b***h	307. توفيق: صاحا صاحا, دوك انا ندبر راسي مع داك رخس
308.	<b>Toufik:</b> Listen	308. توفيق: ايا تشو نقولك
309.	<b>Toufik:</b> Are there any strong pills?	309. توفيق: كاشما كاين سلعة مليحة؟
310.	<b>Toufik:</b> I didn't like those of yesterday	310. توفيق: نع لبارح تحسب حنة
311.	<b>Toufik:</b> There's a chain gang breaking rocks in my head	311. توفيق: راسي باغي يترنق
312.	<b>Toufik:</b> Ok	312. توفيق: ايا صاحا
313.	<b>Toufik:</b> What's for dinner	313. توفيق: شاباغية طيبي؟
314.	<b>Toufik's wife:</b> Soup	314. زوجة توفيق: حريرة

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315.	<b>Toufik:</b> Same dish everyday	توفيق: حريرة حريرة كل يوم حريرة	.315
316.	<b>Ali:</b> Lila	علي: ليلية	.316
317.	<b>Lila:</b> What do you want from me?	لييلة: شارك باغي مني عمي علي؟	.317
318.	<b>Ali:</b> I want you	علي: راني باغيك نتي	.318
319.	<b>Lila:</b> Am I going to say it thousand times?	لييلة: هاو نفعدو غير نعاودو	.319
320.	<b>Lila:</b> Me too but, we should marry first	لييلة: انا تاني بصح فلحلل	.320
321.	<b>Ali:</b> I agree	علي: ايا صاحا	.321
322.	<b>Ali:</b> Let us have a common-law marriage	علي: نديرو عقد بيناتنا, زواج عرفي	.322
323.	<b>Lila:</b> Are you serious?	لييلة: من نينك؟	.323
324.	<b>Lila:</b> If I were a slut or an orphan, I may accept	لييلة: لوكان جيت ملقطة ولا معنديش الاصل, بلاك نقبل	.324
325.	<b>Lila:</b> But I do have my mum and sis, don't I?	لييلة: بصح انا عندي ما وختي, كي غادي ندير معاهم	.325
326.	<b>Ali:</b> I am suffering	علي: انا قلبي راح ينحرق	.326
327.	<b>Ali:</b> Any solution?	علي: و لحل؟	.327
328.	<b>Lila:</b> If your wife agrees, then propose to me	لييلة: قل لمرتك, ادا قبلت رواح خطبني	.328
329.	<b>Lila:</b> Then we will see	لييلة: تما نشوفو	.329
330.	<b>Lila:</b> It's my future that we're talking about	لييلة: هاو باغيني نقيس روجي غير هاك	.330
331.	<b>Lila:</b> I'm still young, and you	لييلة: انا مازالني صغيرة و انت كبرت	.331

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aren't		
332.	<b>Lila:</b> I want to have a better life	لييلة:اني باغية نضمن روجي .332
333.	<b>Lila:</b> How could I deal with your first wife?	لييلة:و مرتك غادي نجملها؟ .333
334.	<b>Lila:</b> I want to enjoy my life	لييلة:انا راني جاية لدنيا و حابا نعيش .334
335.	<b>Lila:</b> If you'd a daughter, would you choose this for her	لييلة:لوكان جابتلك بنت, تقبل تقيس روحها مع منوالا .335
336.	<b>Ali:</b> What the hell	علي:شوا هادا؟ .336
337.	<b>Ali:</b> Are you insulting me for not having kids?	علي:تعابيري فيا خطش منجببش دراري .337
338.	<b>Lila:</b> I would never say that	لييلة:انا, الله بقطعلي لساني .338
339.	<b>Lila:</b> That's not what I meant	لييلة:انا قاع منخمش كيما هاك .339
340.	<b>Lila:</b> Think about my feelings	لييلة:نتا تاني حسبيا شوية .340
341.	<b>Ali:</b> You know nothing, let me explain	علي:بصح نتيا معلالك بوالو, خليني نفهمك .341
342.	<b>Lila:</b> I know you going to talk about her brother Khaled the upper hand	لييلة:واه علابالي غادي تقولي خواها دراعه طويل .342
343.	<b>Lila:</b> You have your words to say too	لييلة:نتا تاني ماتشي ساهل .343
344.	<b>Lila:</b> or you're afraid of losing your job	لييلة:ولا من خدمتك و صوالحك معاه .344
345.	<b>Lila:</b> If she agrees, nothing will change	لييلة:مرتك دا قبلت, حاجة ما غادي تتبدل .345
346.	<b>Lila:</b> I worth the risk	لييلة:ولي راهي واقفة قدامك تاني تسوى .346

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347.	<b>Lila:</b> I'm just seeking happiness	347. لييلة: انا ماني طالبة غير لهننا
348.	<b>Detective:</b> Have a seat	348. المحقق: اقعد, اقعد
349.	<b>Detective:</b> You told me that someone locked you up in the basement of the villa three days	349. المحقق: قاتلي كاين واحد سجنك ثلث ايام في لبراعة تع ل villa
350.	<b>Hostage:</b> Yes sir	350. الرهينة: انعم حضرات
351.	<b>Hostage:</b> He stole my keys and my phone	351. الرهينة: سرقلي لمفاتيح تع ل villa و portable ل
352.	<b>Detective:</b> Why did he keep you there till today?	352. المحقق: كيفاش هادي تلت ايام حتى ليوم باش رجع فك رباطك و خلاك تخرج
353.	<b>Hostage:</b> he lost the keys of the villa	353. الرهينة: لمفاتيح تع ل villa تبحولو
354.	<b>Hostage:</b> But I had hidden another one	354. الرهينة: بصح انا كان عندي double كنت مخبيهم
355.	<b>Hostage:</b> After he untied me, I went straight to the Villa	355. الرهينة: غير طلقني روت قبالة لل villa
356.	<b>Hostage:</b> Nothing was missing	356. الرهينة: دخلت ضربت طلة ماكان والو كل حاجة فيلاستها
357.	<b>Detective:</b> May be something was stolen and you didn't notice	357. المحقق: بصح يمكن تكون حاجة تسرقت و انت مرديتلهاش لبال
358.	<b>Hostage:</b> There is nothing valuable in the house	358. الرهينة: ل villa حضارات مافيها والو اصلا, فيها غير لقتش
359.	<b>Hostage:</b> Mister Toufik and his wife always travel to America	359. الرهينة: و سي توفيق و لمره ديالو ديما اسافرو للماريكان
360.	<b>Hostage:</b> They go there to visit	360. الرهينة: اروحو اشوفو ولادهم عايشين تما,

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their children	اطلو عليهم
361. <b>Hostage:</b> He never keeps money	361. الرهينة: وانا لمعلم ديالي عمرو ميخلي
in the house	صوارد فل villa
362. <b>Hostage:</b> Even his wife's	362. الرهينة: حتى ل madame صيغتها كامل في
jewelleries are in the bank	لبنكة
363. <b>Detective:</b> Why did he steal your	363. المحقق: و علاه سرقتك لمفاتح و خلاهم عندو
keys then?	ثلت ايام؟
364. <b>Hostage:</b> I don't know sir	364. الرهينة: معلاباليش حضرات
365. <b>Detective:</b> Did you see his face or	365. المحقق: صاحا, نتا شفت وجهو, راك شافي
remember him?	عليه؟
366. <b>Hostage:</b> I've never seen his face,	366. الرهينة: فلحقيقة عمري ما شفت وجهو, كان
he was masked	مغطي
367. <b>Hostage:</b> He looks young and	367. الرهينة: بصح ابان jeune و وليد فميلية
decent	
368. <b>Detective:</b> What do you mean?	368. المحقق: سمحلي مفهمتكنش
369. <b>Hostage:</b> He never hurt me	369. الرهينة: عمرو ما دنى ليا و عمرو ما ضريني
370. <b>Hostage:</b> He even feed me	370. الرهينة: كي كان اجي اطل عليها, مرة على
371. <b>Hostage:</b> He also untied me	مرة كان اجيلي لماكلة
372. <b>Hostage:</b> and let me use W.C	371. الرهينة: كان افكلي رباطي
	372. الرهينة: حاشاك كان يخليني نقضي حاجتي
373. <b>Detective:</b> Haven't you tried to	
run away or ask for help	373. المحقق: صاحا, و نتا مسيبتش تهرب, تعيط
374. <b>Hotage:</b> I've said it in the first	ولا تزقي؟
interrogation	374. الرهينة: هادا قلتو في لمحضر لول
375. <b>Hostage:</b> I could not shout, he had	375. الرهينة: منقدرش نعيط خطش كان رافد

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a gun	كابوس تحتو
376. <b>Hostage:</b> But he never used it	376. الرهينة: بصح كلمة لحق نقولهاك, عمرو
377. <b>Detective:</b> Did you call the owner of the house?	377. المستعملو المحقق: و مالين ل villa عيطلهم؟
378. <b>Hostage:</b> I did, sir	378. الرهينة: انعم حضارات عيطلهم
379. <b>Hostage:</b> They will take the first flight	379. الرهينة: و قالولي يدخلو ف premier vol
380. <b>Detective:</b> Good	380. المحقق: مليح
381. <b>Detective:</b> Let's check up the house	381. المحقق: ايا معايا روحو ل villa نشوفو لحكاية هادي
382. <b>Hostage:</b> Yes sir	382. الرهينة: صاحاح حضارات
383. <b>Detective:</b> After you	383. المحقق: تفضل
384. <b>Hocine's friend:</b> How can we bring his money?	384. صديق حسين: اسي صاحبي شانديروف l'affaire تع دراهم؟
385. <b>Hocine:</b> I don't know bro	385. حسين: و الله ماني فاهم والو خويا
386. <b>Hocine's friend:</b> He won't let it go easily	386. صديق حسين: علي ميسمحش في حقه راني نقولك
387. <b>Hocine's friend:</b> You know him, he's stubborn	387. صديق حسين: راني خايف ادير سناتو في مخه
388. <b>Hocine:</b> What are we going to do?	388. حسين: ايا و لعفسة كيفاه؟
389. <b>Hocine's friend:</b> Here he is	389. صديق حسين: ها هاني شفتو يا صاحبي
390. <b>Toufik:</b> I'm not sure who you think you are	390. توفيق: نتا mafia نتا راجل و حنا قاع رخاس
391. <b>Hocine:</b> You know me bro, it's	391. حسين: و الله والو توفيق خويا, راك تعرفني

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not what you think	ماتشي انل لي نخسر معاك
392. <b>Toufik:</b> Shut up	392. <b>توفيق:</b> بلع فمك, بلع فمك, بلع
393. <b>Toufik:</b> You're a piece of shit	393. <b>توفيق:</b> نتا رخيص نتا, نتا زعما مجملتش
394. <b>Hocines friend:</b> Listen to me bro	394. <b>صديق حسين:</b> شوف يا خويا, هاه اجمل
395. <b>Hocine's friend:</b> I promise you	395. <b>صديق حسين:</b> اقسم بالله اوصلوك دراهم
will have your money soon	توفيق
396. <b>Toufik:</b> Shut up, it's not your	396. <b>توفيق:</b> شوف بلع فمك خير ما نغرسهالك في
business	راسك
397. <b>Toufik:</b> Listen, you have one hour	397. <b>توفيق:</b> اسمع عندك ساعة, دراهم ميوصلوش
to bring the money or you will be dead	علي براس ما نقطعك راسك
398. <b>Rida:</b> Hi antie	398. <b>رضا:</b> سلام خالتي زوليخة
399. <b>Zoulikha:</b> Hello my son	399. <b>زليخة:</b> سلام ولدي
400. <b>Rida:</b> How are you?	400. <b>رضا:</b> لابس؟
401. <b>Zoulikha:</b> I'm fine	401. <b>زليخة:</b> غاية الحمد لله
402. <b>Rida:</b> As I told you, when you're	402. <b>رضا:</b> ايا كيما قاتلك متنسايش, من اكملك لخبز
out of bread, tell me	قوليلي باش نجيبلك ملكوشة
403. <b>Dalila:</b> No need, last ones had a	403. <b>داليلة:</b> لا غير ماكان له ريبضا, خطرة لي فاتت
nasty smell	قعدت فيهم ريحة لجاج
404. <b>Rida:</b> How is that!	404. <b>رضا:</b> كيفاه هادي ريحة لجاج
405. <b>Rida:</b> I always wash my hands	405. <b>رضا:</b> انا قبل ما نكمل لخدمة نغسل منبعد
before I bring it to you	نجيبلكم
406. <b>Dalila:</b> I said so	406. <b>داليلة:</b> اني قاتلك و صابي
407. <b>Rida:</b> As you like	407. <b>رضا:</b> صاحا كيما تبغي
408. <b>Zoulikha:</b> Go back to your job	408. <b>زليخة:</b> روح تخدم ولدي روح
son	

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409.	<b>Zoulikha:</b> Ok	زليخة:صاحا	.409
410.	<b>Toufik:</b> Auntie	توفيق:خالتي زوليخا	.410
411.	<b>Toufik:</b> Make me a special sandwich	توفيق:ديريلنا واحد spécial	.411
412.	<b>Zoulikha:</b> We run out of hash	زليخة:اه ماكاش ولدي كملت لكفتة	.412
413.	<b>Toufik:</b> How is that	توفيق:شاولا هادي, كملت لكفتة غير عليا	.413
414.	<b>Dalila:</b> Those are sold, the client will be here soon to take them	داليلة:هادو تع مولا هم كمندهم, دوك اجي بديهم	.414
415.	<b>Toufik:</b> Give me one, I will deal with him when he comes	توفيق:صاحا, اراي واحد, كي يجي انا ندبر راسي معاه	.415
416.	<b>Zoulikha:</b> Give him one	زليخة:عطيلو عطيلو واحد	.416
417.	<b>Toufik:</b> Hey, I'm not begging you	توفيق:ابي مانيش نطلب عليكم	.417
418.	<b>Toufik:</b> Thanks to me you are settled here	توفيق:لوكان ماتشي انا, اوكان كلاوكم les apaches	.418
419.	<b>Toufik:</b> You should give me half of your benefits	توفيق: Déjà normalement تعطولي pourcentage ملفايدة	.419
420.	<b>Dalila:</b> You'd better get yourself a job	داليلة:روح خدم على روحك كي رجال	.420
421.	<b>Dalila:</b> Instead of being an alpha male	داليلة:ماتشي جاي هنا تترجل على نسا	.421
422.	<b>Zoulikha:</b> Shut up	زليخة:بلعي فمك	.422
423.	<b>Zoulikha:</b> That's enough my son, for God's sake	زليخة:خلاص وليدي تيتو, ربي يهديك روح	.423
424.	<b>Toufik:</b> I will take two then	توفيق:مالا مين كي هاك غادي ندي زوج	.424
425.	<b>Rida:</b> Let it go	رضا:حمبوك تيتو c'est bon	.425

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426.	<b>Toufik:</b> Don't get involved	توفيق: ايا روح ايا	.426
427.	<b>Lila:</b> What's your problem?	ليلة: مالك مالك, مالك نتا	.427
428.	<b>Toufik:</b> Shut your big mouth, I told you to shut it	توفيق: بلع فمك, قانتك بلع فمك, بلع بلع	.428
429.	<b>Ali:</b> What's wrong	علي: شاصرا؟	.429
430.	<b>Lila:</b> Take your parcking dog away	ليلة: شد علينا لكلب لمكلوب تاعك	.430
431.	<b>Ali:</b> We're done here	علي: ايا صايي	.431
432.	<b>Toufik:</b> Next time, I will cut your tongue	توفيق: في وجه رجال, فمك نعفسه	.432
433.	<b>Ali:</b> Go now, I'll meet you in the cafe	علي: روح للقهوة روح, روح راني جاي, روح	.433
434.	<b>Toufik:</b> We are not done here, suit me if you want	توفيق: قسما بالله ما راهي خالصة, بغيتي شرع روحي شكلي	.434
435.	<b>Ali:</b> I said go!	علي: قانتك روح صايي	.435
436.	<b>Zoulikha:</b> He's forgiven	زليخة: سماح	.436
437.	<b>Zoulikha:</b> No need	زليخة: مكانله	.437
438.	<b>Ali:</b> Keep the change	علي: هايليك و garder الصرف	.438
439.	<b>Zoulikha:</b> It wasn't your business, why did you interfere?	زليخة: و نتيا علاش جيتي, شادلك؟	.439
440.	<b>Lila:</b> Haven't you seen his manners	ليلة: مشتبهش كيفاه كان يهدر معانا	.440
441.	<b>Zoulikha:</b> Go back to your work	زليخة: رجعي لخدمتك	.441
442.	<b>Zoulikha:</b> Come on	زليخة: ايا	.442
443.	<b>Zoulikha:</b> Excuse me Rida	زليخة: سمحلي رضا	.443

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444.	<b>Lyes' mother:</b> Aren't we going to talk?	ام لياس: لياس, دوك نبقاو هاكا ساكتين	.444
445.	<b>Lyes:</b> What do you want me to say mum?	لياس: واش راكي حابتي نقول بما؟	.445
446.	<b>Lyes:</b> What?	لياس: اه, واش راكي حابتي نهدر؟	.446
447.	<b>Lyes' mother:</b> Anger won't solve anything	ام لياس: يا وليدي زعاف ما غادي احل حتى مشكل	.447
448.	<b>Lyes' mother:</b> Have faith	ام لياس: وسع خاطرک	.448
449.	<b>Lyes:</b> Lord forgive me	لياس: استغفر الله	.449
450.	<b>Lyes:</b> Do not hold grudges	لياس: عمبالک راني ز عفان عليك	.450
451.	<b>Lyes:</b> I'm angry at myself	لياس: راني ز عفان على روجي	.451
452.	<b>Lyes:</b> You lost everything because of me	لياس: بسبتي انا تحرمتي من كولش	.452
453.	<b>Lyes' mother:</b> I don't care about the money	ام لياس: يا وليدي بك هادوك دراهم و داک لملك, بحار عليه	.453
454.	<b>Lyes' mother:</b> You will graduate and make it for me one day	ام لياس: من غدوة وليدي يتخرج من لجامعة و اولي خدام اعوضني على كل حاجة	.454
455.	<b>Lyes:</b> I've never felt his love	لياس: عمرو ما حسسني بلي هو بابا, و	.455
456.	<b>Lyes:</b> He never wanted me	عمرني ما حسيت بلحنان تاعو	.456
457.	<b>Lyes:</b> You shouldn't have obliged him to adopt me	لياس: عايش معاه فوق قلبو, سبحان الله	.457
458.	<b>Lyes' mother:</b> I never did	لياس: Mème: نتي يا يما مكانش لازم تسيقي عليه باش اكفني	.458
459.	<b>Lyes' mother:</b> He loved you	ام لياس: انا عمري مفرضتك عليه	.459
460.	<b>Lyes' mother:</b> He wanted you too, believe me	ام لياس: باباك كان فرحان ببيك	.460
		ام لياس: و موافق صدقني	.460

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461.	<b>Lyes' mother:</b> He even gave you his name	461.	ام لياس: و دليل انا عطاك اسمو
462.	<b>Lyes' mother:</b> The problem is his family and your uncle	462.	ام لياس: بصح عايلتو, و الله يسمحو هداك عمك ناصر
463.	<b>Lyes' mother:</b> They changed his mind	463.	ام لياس: دارو بيه و دورولو راسو
464.	<b>Lyes' mother:</b> We couldn't even have his funeral in our house	464.	ام لياس: حتى لجازة تاو مقدرناش نديروها في الدار
465.	<b>Lyes:</b> Do you know what I want?	465.	لياس: عبالك واش راني حاب
466.	<b>Lyes:</b> I want to go far from here	466.	لياس: اناي حاب نغمض عيني و نعاود نفتحهم و نلقى روجي في بلاصة بعيدة
467.	<b>Lyes:</b> Where no one knows me	467.	لياس: واحد ما يسقسيني منين جيت, واحد ميسقسيني شكور ننا
468.	<b>Lyes:</b> Where I'll forget who Lyes Abd Allah is	468.	لياس: و هداك لياس عبد الله هدا ننساه قاع
469.	<b>Lyes' mother:</b> Are you going to forget your mummy too?	469.	ام لياس: يا لياس وليدي حتى انا و تنساني؟
470.	<b>Zoulikha:</b> Call your sister	470.	زليخة: دليلة عيطي لختك نسحقها
471.	<b>Dalila:</b> Lila	471.	دليلة: لילה
472.	<b>Lila:</b> Yeah	472.	لילה: واه
473.	<b>Dalila:</b> Mum is calling you	473.	دليلة: تكلمي اماما
474.	<b>Lila:</b> Yes mum	474.	لילה: واه ما
475.	<b>Zoulikha:</b> Each one of you must give me 3000 Dinars	475.	زليخة: كل وحدة فيكم تعطيلي 300 الف
476.	<b>Zoulikha:</b> to buy a fridge		

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477.	<b>Lila:</b> Ah!	زليخة:نشرو فريجيدير	.476
478.	<b>Zoulikha:</b> Each one of you must give me 3000 Dinars to buy a fridge	لييلة:ااه	.477
479.	<b>Dalila:</b> I thought you wanted to fix it	زليخة:كل وحدة فيكم تعطيلي 300 الف نشرو frigidaire	.478
480.	<b>Zoulikha:</b> It can't be fixed	دليلية:علاه ماتشي قلتي نصنعو خير	.479
481.	<b>Zoulikha:</b> I have to buy a new one today	زليخة:ميتصنعش, جا الراجل قالك ميتصنعش	.480
482.	<b>Zoulikha:</b> I throw a lot of food everyday	زليخة:و لازملي واحد ليوم جديد	.481
483.	<b>Lila:</b> It's not my problem	زليخة:علاه السلعة لي متتباعش اني نقيس فيها	.482
484.	<b>Lila:</b> buy whatever you want	لييلة:و انا شادخني	.483
485.	<b>Zoulikha:</b> How is that, it's not your problem	لييلة:شري frigidaire ولا لي بغيتي	.484
486.	<b>Zoulikha:</b> As far as I know, you're not a guest in this house	زليخة:عاودي عاودي شادخلك؟	.485
487.	<b>Zoulikha:</b> Aren't you living with us?	زليخة:اه نسيت بلي الطفلة راهي ضيفة عندي	.486
488.	<b>Lila:</b> My products last forever	زليخة:راكي ساكنة معانا؟	.487
489.	<b>Lila:</b> That's none of my concern	لييلة:انا صوالحي ميخسروش	.488
490.	<b>Dalila:</b> Don't you drink cold water?	لييلة:دبرو ريسانكم	.489
491.	<b>Dalila:</b> Or you are not using it at all	دليلية:علاه ماكي تحطي فيه الماء يبرد	.490
		دليلية:ما راكي تاكلي حاجة باردة, ما والو نتيا	.491
		لييلة:تع ونتا حبست الماء بارد, عندي les	.492

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492.	<b>Lila:</b> You know I have sore throats	angines زليخة:حشمي .493
493.	<b>Zoulikha:</b> Aren't you ashamed?	زليخة:غير دراهم لي تحطيمهم .494
494.	<b>Zoulikha:</b> You must give your share too	ليلة:ياودي مانمدش دورو .495
495.	<b>Lila:</b> I won't give a cent	ليلة:علابالكم بلي منحطش يدي على دراهم .496
496.	<b>Lila:</b> You know that I don't touch my savings	لي نلايمهم دليلة:و انايا لاه نمدمنها .497
497.	<b>Dalila:</b> Should I?	ليلة:انا و نتتي ماتشي كيف كيف .498
498.	<b>Lila:</b> We're not the same	ليلة:نتتيا راكي تلايمي فيهم على جال زواجك .499
499.	<b>Lila:</b> You're saving for your marriage	ليلة:و انا راني نلايم فيهم على جال لكربية .500
500.	<b>Lila:</b> while I'm saving for the lease	ليلة:راني باغية نحل حانوت تع .501
501.	<b>Lila:</b> I want to have my own beauty store	cosmétique ليلة:هاكا نطلع شويا ف niveau و نخرج .502
502.	<b>Lila:</b> To have a better future and lift out of this poverty to move on in my life	ملميزرية لي راني فيها دليلة:طلعي niveau .503
503.	<b>Dalila:</b> Move on in your life!	دليلة:راكي تسمعي يا ما؟ .504
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505.	<b>Zoulikha:</b> I won't say it again	تحطوهم زليخة:مالكم منغيطكمش اه؟ .506
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507.	<b>Zoulikha:</b> rent, bills, I can't	راسي

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517. <b>Marzak:</b>	مرزاق: سلام عليكم	517
518. <b>Marzak:</b> Fatma, how are you?	مرزاق: فاطمة غاية؟	518
519. <b>Ali:</b> Guys	علي: اه la jeunesse	519
520. <b>Marzak:</b> What's up	مرزاق: صاحبا علي	520
521. <b>Zeno:</b> How are you doing?	زينو: وشراك لباس؟	521
522. <b>Ali:</b> Well	علي: لابس	522
523. <b>Ali:</b> Thanks God	علي: لحمد الله	523
524. <b>Ali:</b> Where have you been this	علي: هادي سيمانة مبنتش غير لخير	524
week?		
525. <b>Zeno:</b> Are we in a house arrest?	زينو: في بالي رانة اقامة جبرية و مناش	525
	عارفين اه	
526. <b>Marzak:</b> Shut up	مرزاق: اسكت زينو	526
527. <b>Zeno:</b> Do we need your approval	زينو: علاه نسكت, شاراك باغي كل صباح	527

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to manage our business	نجيو عندك نبواتيو ولا شاهو
528. <b>Ali:</b> Sorry to worry about you	.528 علي:سمحلي انا لغلطان تحيرت عليكم
529. <b>Zeno:</b> Thank you	.529 زينو:الله اكثر خيرك
530. <b>Marzak:</b> Go home	.530 مرزاق:روح زينو لدار
531. <b>Marzak:</b> Ignore him	.531 مرزاق:مديرش عليه راك تعرفه كي داير
532. <b>Ali:</b> He's like my little brother	.532 علي:لا منزعفش على زينو خويا صغير
533. <b>Ali:</b> Have a coffee	.533 علي:تفضل شرب قهوة
534. <b>Marzak:</b> Not now, I'm tired	.534 مرزاق:و الله لا راني عيان
535. <b>Ali:</b> I insist	.535 علي:و الله غير تشرب
536. <b>Marzak:</b> Let me take a shower	.536 مرزاق:شوف خلي نطلع ندوش و نعاود نولي
first	نستقوى مع خويا
537. <b>Ali:</b> Let's have a coffee first	.537 علي:يا ودي رباح تقول راك تعبان و كدا
538. <b>Marzak:</b> I'm exhausted, we will	.538 مرزاق:خليني و الله غير راني عيان, نطلع
have one later	ندوش و نهود انا نخلصك قهوة
539. <b>Marzak:</b> See you in a bit	.539 مرزاق:ايا مبعدا
540. <b>Ali:</b> What's this?	.540 علي:شارفد معاك؟
541. <b>Marzak:</b> This? This... this is a	.541 مرزاق:اه هادي اه imprimante هادي
printer	
542. <b>Ali:</b> What for?	.542 علي:شاباغي دير بيها؟
543. <b>Marzak:</b> It's broken, we bought it	.543 مرزاق:لا هادي imprimante خاسرة,
from a hardware store	لقيتها bonne occasion
544. <b>Marzak:</b> Zino knows how to fix	.544 مرزاق:زينو يفهم فهاد صوالح, دوك غادي
it, then we will resell it	اعاوضها و نعاودلها لبيع
545. <b>Ali:</b> I will buy it from you	.545 علي:حطها هنا نشريها عليك
546. <b>Marzak:</b> I don't know if it can be	.546 مرزاق:اه معلابالبيش الا تتعوض ولا لا

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fixed		
547.	<b>Marzak:</b> If I fix it, I'll bring it to you	547. مرزاق:خلي حتى نعوضها و نجيبهاك
548.	<b>Ali:</b> You want to sell it, don't you?	548. علي:باغي تبيعها لا؟
549.	<b>Marzak:</b> Don't drive me crazy	549. مرزاق:اه باغي تهبلني دروك راني نقولك خليني نعوضها
550.	<b>Marzak:</b> If I fix it, I'll give it to you for free	550. مرزاق:انا نقولك حاجة, نعوضها نجيبهاك باطل, مليح هاك؟
551.	<b>Marzak:</b> Bye	551. مرزاق:ايا سلام عليكم
552.	<b>Ali:</b> Bye	552. علي:و عليكم سلام
553.	<b>Ali:</b> Did you see what he had with him	553. علي:شفت لماشينة لي راهي رافدها معاه
554.	<b>Ali:</b> Aren't they using it to print counterfeit money?	554. علي:زعما ميكونوش ادرحوف faux les billets
555.	<b>Ali:</b> And we are not aware	555. علي:و حنا رانا راقدين على وديننا
556.	<b>Fethi:</b> I don't think so	556. فتحي:علاه زعما faux billets مضمينتش اه
557.	<b>Fethi:</b> They are poor and descent people, they don't do that	557. فتحي:مرزاق و زينو ناس قلايل و ولاد حلال, خاطيهم les faux billets
558.	<b>Ali:</b> How can you tell	558. علي:كيفاه هادي خاطيهم
559.	<b>Ali:</b> They've been living here for more than a year	559. علي:عندهم كتر من عام و هما ساكنين هنا
560.	<b>Ali:</b> Where they get the money to pay the rent and buy a car	560. علي:مخلصين كراهم, اكلين شاربين, عندهم l'auto
561.	<b>Ali:</b> How did I miss this?	561. علي:كيفاش غابتلي هادي انا
562.	<b>Fethi:</b> I'll send Hocine tomorrow	562. فتحي:مالا نقولك حاجة, غدوة نبعت موراهم

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to dig them up	حسين اجبيلي عليهم الداسة و المدسوسة
563. <b>Ali:</b> It would be better to send him now	.563 علي:متقدرش تسنى لغدوة, دروك
564. <b>Fethi:</b> As you want	.564 فتحي:صاحا عمي علي
565. <b>Ali:</b> When they go out, search the house	.565 علي:كي يهبطو روح فنتش شومبرا تااعهم
566. <b>Fethi:</b> You will know everything tonight	.566 فتحي:هاد ليلة ترقد هاني
567. <b>Marzak:</b> How are you today?	.567 مرزاق:خالتي حليمة, كي راكي ميمتي؟
568. <b>Hlima:</b> How are you, my son?	.568 حليمة:كي راك وليدي؟
569. <b>Marzak:</b> How are you doing?	.569 مرزاق:راكي غاية, صحتك لاباس؟
570. <b>Hlima:</b> Thanks Goodness	.570 حليمة:حمد الله حمد الله
571. <b>Marzak:</b> God bless you	.571 مرزاق:ربي احفضك ميمتي
572. <b>Marzak:</b> How are you, auntie?	.572 مرزاق:خالتي زوليخة, كي راكي؟
573. <b>Zoulikha:</b> You're fine?	.573 زليخة:غاية؟
574. <b>Marzak:</b> Fine	.574 مرزاق:غاية
575. <b>Zoulikha:</b> How are you?	.575 زليخة:لاباس؟
576. <b>Zoulikha:</b> Not bad	.576 زليخة:بخير
577. <b>Marzak:</b> Thanks God	.577 مرزاق:حمد الله
578. <b>Zoulikha:</b> Thanks God	.578 زليخة:حمد الله
579. <b>Marzak:</b> God bless you	.579 مرزاق:الله يحفضك الله اخليك
580. <b>Dalila:</b> How are you?	.580 دليلة:مرزاق, كي راك؟
581. <b>Marzak:</b> How are you doing?	.581 مرزاق:واش راكي دليلة؟
582. <b>Dalila:</b> Where have you been this week?	.582 دليلة:وين كنت عندك سيمانة مبننتش؟

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583.	<b>Marzak:</b> I've been working in Algiers	مرزاق: Bah: مكنتش هنا، كنت خدام فذراير	.583
584.	<b>Dalila:</b> What kind of work?	دليلة: تاعاش لخدمة هادي؟	.584
585.	<b>Marzak:</b> I had something to do	مرزاق: خدام	.585
586.	<b>Zoulikha:</b> God be with you	زليخة: الله اعاونك وليدي	.586
587.	<b>Marzak:</b> Thanks	مرزاق: صحيتي ميمتي	.587
588.	<b>Dalila:</b> would you like sandwiches?	دليلة: نديرلكم les sandwiches ؟	.588
589.	<b>Marzak:</b> Yes please	مرزاق: واه دريلي كاش حاجة ناكلها	.589
590.	<b>Dalila:</b> What do you want to have?	دليلة: من عيني، شا نديرلك فيها	.590
591.	<b>Marzak:</b> As usual	مرزاق: تعرفيني شا نبغي ناكل	.591
592.	<b>Dalila:</b> Ok	دليلة: صاحا	.592
593.	<b>Zoulikha:</b> Take your time my daughter	زليخة: بلعل يا بنتي	.593
594.	<b>Farej:</b> Oh sweet! Soak thirsty, Faredj is always thirsty	فارج: ايا حلو، بارد يا عطشان، و فارج ديما عطشان	.594
595.	<b>Marzak:</b> He just wanted to know what I brought with me	مرزاق: ماكاين لا قهوة لا والور، كان باغي يعرف شاكاين ف le cabas	.595
596.	<b>Marzak:</b> Jerk	مرزاق: Vrai: صامت	.596
597.	<b>Zeno:</b> He gets on my nerves	زينو: واه هاد شي يقلبلي لمخ انايا	.597
598.	<b>Marzak:</b> Screw him	مرزاق: خلينا منه خلينا	.598
599.	<b>Marzak:</b> Check it out	مرزاق: رواح رواح تشوف خوك رواح	.599
600.	<b>Marzak:</b> Admit it	مرزاق: رواح تستعرف	.600
601.	<b>Marzak:</b> Aren't you proud of	مرزاق: تستعرف بخوك ولا متستعرفش اه	.601

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your big brother?		
602. <b>Marzak:</b> Aren't you?	مرزاق: تستعرف ولا متستعرفش؟	.602
603. <b>Marzak:</b> Look	مرزاق: رواح تشوف	.603
604. <b>Zeno:</b> If you had let me negotiate with him, we could have a better deal	زينو: بصح لو كان خليتني مع négociateur داك لبهلول, كنت غادي نحشيهالو للكرعين	.604
605. <b>Marzak:</b> We got him	مرزاق: ماكاين لا كارعين لا والو, شوف ف دراهم	.605
606. <b>Marzak:</b> Look what your brother is capable of	مرزاق: هو لا شايجيبك خوك	.606
607. <b>Marzak:</b> Don't touch anything, admit first	مرزاق: والله ماراك متوشيهم, ستعرف قبل ستعرف قبل	.607
608. <b>Zeno:</b> fine	زينو: صايي هاه	.608
609. <b>Zeno:</b> I will hide them in the fridge	زينو: غادي نخزنهم ف Frigidaire	.609
610. <b>Marzak:</b> Wait! Come here	مرزاق: ياودي رواح رواح رواح	.610
611. <b>Marzak:</b> What fridge, sit	مرزاق: واشم Frigidaire, رباح	.611
612. <b>Marzak:</b> Smell the money	مرزاق: شم ريحة دراهم, شم شم	.612
613. <b>Zeno:</b> Poor mister Khaled, he may be thinking he has a new house	زينو: اخاه سي خايف مسكين, دروك داخل لل villa تاعو	.613
614. <b>Zeno:</b> Lila will accept to marry me now	زينو: دروك ليلة غادي تسلملي على راسي, غادي نتزوجو و تقبل بيا	.614
615. <b>Marzak:</b> Come come, smell	مرزاق: رواح رواح رواح, حظ دراهم شمهم	.615
616. <b>Marzak:</b> Who wouldn't love	مرزاق: شكون ميبيغيش صاحبي شكون	.616
617. <b>Zeno:</b> I love money	زينو: كانبغيهم	.617
618. <b>Detective:</b> Have a seat sir	المحقق: تفضل سي جمال	.618

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619.	<b>Detective:</b> Calm down	619. المحقق:رتاح و calmer روحك
620.	<b>Mister Djamel:</b> Sir, I risk a big loss if I miss this trip	620. سي جمال:حضارات, علابالك لخسارة لي نتكبدها لوكان منسافرش ليوم
621.	<b>Mister Djamel:</b> Where is the notary, he is late	621. سي جمال:و هاد لموثق ويراو, علاش طول قاع هاد لوقت علاش
622.	<b>Detective:</b> This time, the lawyer cannot help you	622. المحقق:سي جمال, لحكاية هاد لمرة طولت بزاف و l'avocat ميقدر ادير والو
623.	<b>Mister Djamel:</b> You still on the factory case	623. سي جمال:رجعنا للقضية تاع l'usine
624.	<b>Mister Djamel:</b> I closed the factory, it's my final decision	624. سي جمال:l'usine خلاص قرار نهائي غلقتو
625.	<b>Mister Djamel:</b> The employees suited me	625. سي جمال:العمال راوهم رافعين قضية ضدي
626.	<b>Mister Djamel:</b> We will wait for the court's decision	626. سي جمال:نسناو لمحكمة تحكم و نشوفو
627.	<b>Detective:</b> The decision of preventing you from traveling is issued	627. المحقق:بصح لبارح صدر ضدك منع من سفر
628.	<b>Detective:</b> It's not an easy case this time	628. المحقق:القضية ماراهيش سهلة سي جمال
629.	<b>Detective:</b> This is an arbitrary expulsion of more than 500 employees	629. المحقق:هادا طرد تعسفي لكتر من 500 خدام و خدامة
630.	<b>Detective:</b> They suddenly find themselves jobless	630. المحقق:ضربة وحدة لقاو رواحهم en chômage
631.	<b>Mister Djamel:</b> There is nothing I can do	631. سي جمال:ما عندي ما ندير لهم

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632. <b>Mister Djamel:</b> I closed the factory to start from scratch	632. <b>سي جمال:</b> المصنع غلقتو و غادي نعاودو مجديد
633. <b>Mister Djamel:</b> It will take at least a year	633. <b>سي جمال:</b> العملية تدوم على الاقل سنة
634. <b>Detective:</b> in my opinion, pay them and reemploy them	634. <b>المحقق:</b> ادا تاخذ برابي, ردلهم حقهم كامل, و لتزم باش ترجع لخدامين يخدمو
635. <b>Detective:</b> your face is all over the news	635. <b>المحقق:</b> الصحافة راهي قالبة دنيا عليك
636. <b>Mister Djamel:</b> sir, I'll bring new machines, there's no need for them	636. <b>سي جمال:</b> حضارات, رايح نجيب des machines يخدمو وحدهم, محتاجش عمال
637. <b>Mister Djamel:</b> except if they are going to wipe my shoes	637. <b>سي جمال:</b> و العمال عندي فلوزين واش ادير و انضفولي صباطي اه؟
638. <b>Detective:</b> sorry mister but this time, there's nothing I can do for you	638. <b>المحقق:</b> سمحلي سي جمال, نتا قريب ليا و فهاد لقضية منقدر نعاونك بوالو
639. <b>Detective:</b> In this case, the law gives the right to the employees	639. <b>المحقق:</b> هادا هو القانونو القانون في الحالة هادي, اكون مع العمال
640. <b>Detective:</b> In my opinion, pay them, then negotiate with the syndicate	640. <b>المحقق:</b> ادا تاخذ برابي, رجعلهم حقهم كامل و تفاوض معاهم و لم لباقي مع النقابة
641. <b>Mister Djamel:</b> I won't give them a cent	641. <b>سي جمال:</b> سمحلي منمدلهم والو
642. <b>Mister Djamel:</b> I'm leaving	642. <b>سي جمال:</b> راني ماشي
643. <b>Marzak:</b> And now?	643. <b>مرزاق:</b> و دروك؟
644. <b>Marzak:</b> Let's listen to some Hasni's song	644. <b>مرزاق:</b> وقت حسني دروك الله يرحمو
645. <b>Marzak:</b> Djamel Awan is now a	645. <b>مرزاق:</b> و هادا جمال عوان حكايتك راهي

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trash	la poubelle
646. <b>Marzak:</b> He had it coming!	.646 مرزاق: باش هاكا تتربي ماتكلش حق زغابة و حق لمساكين
647. <b>Zeno:</b> He deserved it	.647 زينو: هو جابها لروحه
648. <b>Marzak:</b> He got all his money by infringing on others rights	.648 مرزاق: راك تشوف في هادا, هادا انسان ملايري و ياكل حق لمساكين
649. <b>Marzak:</b> Without any consideration for the poor	.649 مرزاق: لي يخلص زوج ملاين, ياكله حقه
650. <b>Marzak:</b> This will teach him a lesson	.650 مرزاق: هاكدا باش يتربي
651. <b>Marzak:</b> This is your ID Mister Chrif	.651 مرزاق: و هاد la carte تع سي شريف
652. <b>Marzak:</b> Nice to meet you Mister Chrif	.652 مرزاق: متشرفين بيك سي شريف
653. <b>Marzak:</b> We will burn them	.653 مرزاق: C'est bon بلاستهم في la poubelle
654. <b>Zeno:</b> Don't, we may need them in another case	.654 زينو: علاه تحرقهم, لوكان نسحاقوهم نخدمو بيهم في affaire وحدوخرة
655. <b>Marzak:</b> We will use them only once	.655 مرزاق: لا, كل كارطة نخدمو بيها affaire وحدة و نحرقوها
656. <b>Marzak:</b> Didn't you learn anything, yet?	.656 مرزاق: مازال متعلمت والو
657. <b>Zeno:</b> You know better	.657 زينو: واه نتا تعرف كلشي
658. <b>Zeno:</b> Is there anything to eat, I'm starving	.658 زينو: مكاش كاش حاجة ناكلوها, اني ميت ملجوع

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659. <b>Marzak:</b> Dalila will bring us sandwiches	659. مرزاق: وصيت دليلة جيلنا les sandwiches
660. <b>Zeno:</b> All the money we have, we still buy Dalila's sandwiches	660. زينو: قاع دراهم لي عندنا و مازال ناكلو les sandwiches تغ دليلة
661. <b>Zeno:</b> Why don't we store our money here	661. زينو: ايا و دراهم هادو علاش منخزنو همش هنا
662. <b>Marzak:</b> Malik knows perfectly this place	662. مرزاق: هادي بلاصة يعرفها غاية ماليك
663. <b>Marzak:</b> He may be watching our movements	663. مرزاق: بالاك اديرنا camera هداك مريض
664. <b>Marzak:</b> I don't want him to know how much we earn or where we store them	664. مرزاق: مانيش باغي يعرف دراهمنا وين و شحال نخلصو
665. <b>Marzak:</b> Hasni is a legend	665. مرزاق: حسني حاجة كبيرة علا بالك
666. <b>Marzak:</b> How could they kill him	666. مرزاق: دوك هادا و يقتلوه
667. <b>Zeno :</b> Malik, Malik, Malik	667. زينو: ماليك, ماليك, ماليك
668. <b>Dalila:</b> I'll deliver the sandwiches mum	668. دليلة: ما نطعمهم les sandwiches
669. <b>Zoulikha:</b> Ok, don't be late	669. زليخة: طلعيهم و مطوليش
670. <b>Dalila:</b> Ok, mom	670. دليلة: صاحا ما
671. <b>Zoulikha:</b> Don't forget the money I am not working for free	671. زليخة: و متنسايش دراهم مانيش نخدم باطل بنني
672. <b>Dalila:</b> Ok, don't worry	672. دليلة: صاحا متخافيش
673. <b>Zoulikha:</b> Karantika (an Algerian special dish made of gram powder)	673. زليخة: كارانتিকা, كارانتিকা, كارانتিকা حامي

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674.	<b>Client:</b> How much is it?	674. زيون: شحال هاد لقرعة تع ريحة؟
675.	<b>Lila:</b> 2000 Dinars	675. ليلة: 2000 الف
676.	<b>Lila :</b> Don't sprays it	676. ليلة: اه لا سمحيلي ختي, ممنوع تسيبيها
677.	<b>Client:</b> How can I know its smell	677. زيون: و انا كي غادي ندير به نعرف الا مليحة
678.	<b>Lila:</b> You will know from the package	678. ليلة: شوفي لقرعة كي دايرة, تعرفي
679.	<b>Client:</b> Ok I'll take it	679. زيون: صاحا اني نديها
680.	<b>Client:</b> Here, thanks	680. زيون: هاكي الله اعونك
681.	<b>Lila:</b> Thank you	681. ليلة: صحيتي
682.	<b>Marzak:</b> This is Malik's share	682. مرزاق: هادو دراهم تع ماليك, مبعد نعظهم له
683.	<b>Zeno:</b> All this! How much had you given him already?	683. زينو: هادا قاع حقه, شحال مديت له مقبل؟
684.	<b>Marzak:</b> We had a deal	684. مرزاق: تفاهمت معاه على سومة منقدرش فدقيقة تالية نبدل رايي
685.	<b>Zeno:</b> He only faked two IDs and a possession certificate	685. زينو: اه دارنا زوج كارطات و شهادة ملكية و منعرفش كي اسموها, تعطيله قاع هاك
686.	<b>Zeno:</b> That's a big amount for these little things	686. زينو: لا بزاف عليه
687.	<b>Marzak:</b> I'm a man of my word, you know me	687. مرزاق: اسمع, انا عندي كلمة وحدة و راك تعرفني
688.	<b>Marzak:</b> Don't forget he's the one who arrange our business	688. مرزاق: و متنساش بلي هو لي اجيبنا لخدمة
689.	<b>Dalila:</b> Marzak	689. دالية: مرزاق
690.	<b>Dalila:</b> I brought the sandwiches	690. دالية: جببتكم les sandwiches

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691.	<b>Marzak:</b> Thank you, sis	691. مرزاق: صحيتي ختي, ربي يفضك
692.	<b>Dalila:</b> Do you need anything else?	692. دليلة: مخصكش حاجة وحدوخرا ولا؟
693.	<b>Marzak:</b> I'll tell you if I need anything	693. مرزاق: لالا كاش حاجة ولا, انا نعطلك
694.	<b>Dalila:</b> Don't forget to pay her in your way out	694. دليلة: صاحا متنساش, كي تهود تخلصها
695.	<b>Dalila:</b> Titou made her angry	695. دليلة: راهي مفوكرة من داك تيتو
696.	<b>Marzak:</b> Why? What has he done?	696. مرزاق: علاه, مالو شادار؟
697.	<b>Dalila:</b> Nothing, forget it	697. دليلة: والو ماكان والو
698.	<b>Marzak:</b> Tell me	698. مرزاق: احكي لي ني نهدر معاك, شادار؟
699.	<b>Dalila:</b> Every day, he threatens us to eat free sandwiches against our wish	699. دليلة: والو, كل يوم اجي ياكل و اهدد و ميخلصناش
700.	<b>Marzak:</b> Why didn't you tell me before?	700. مرزاق: علاه مقلتلش مقل
701.	<b>Dalila:</b> Let it go	701. دليلة: صايي, اخطيني منه يرحم باباك
702.	<b>Marzak:</b> I'll deal with him	702. مرزاق: دروك انا ندير راسي معاه
703.	<b>Marzak:</b> I'll pay her later	703. مرزاق: كي تهود نخلصها
704.	<b>Dalila:</b> Ok	704. دليلة: صاحا
705.	<b>Marzak:</b> Thanks sis	705. مرزاق: صاحيتي ختيتو
706.	<b>Zeno:</b> Hey	706. زينو: هاي
707.	<b>Zeno:</b> Here, we pay in Euro	707. زينو: هاكي هاكي, حنا نخلصو ب euro,
		واه حنا نخلصو ب euro, قبطي
708.	<b>Marzak:</b> These are	708. مرزاق: هادو غير

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709. <b>Marzak:</b> We changed our money in euro because	709. مرزاق: دراهم هادو صرفناهم en euro
710. <b>Marzak:</b> we want to buy a car from my immigrant friend to use it for work	710. مرزاق: عندي واحد صاحبي émigré, باغي نشري l'auto تاغو و نخدم بها, نخدم بيها انا و زينو
711. <b>Dalila:</b> I'm happy for you, congrats	711. دليلة: بو داينها غير بيناتكم, انا والله غير نفرحلكم, مبروك عليكم
712. <b>Marzak:</b> Thanks	712. مرزاق: ايا صاحبا
713. <b>Marzak:</b> Are you an idiot, are you?	713. مرزاق: نتا بنادم ولا, نتا بنادم
714. <b>Marzak:</b> You pay in Euro!	714. مرزاق: تخلصها ب p'euro
715. <b>Marzak:</b> All the neighborhood will know	715. مرزاق: دوك حكايتنا توصل للحومة
716. <b>Zeno:</b> I don't care	716. زينو: توصل الى توصل, توصلها الا بغات حنا شا دخلنا فيهم
717. <b>Zeno:</b> It's not their business	717. زينو: حنا لي اسالنا, اجي يدي من عندنا
718. <b>Marzak:</b> Listen to me	718. مرزاق: سمعني مليح
719. <b>Marzak:</b> We aren't supposed to expose ourselves here	719. مرزاق: حنا جينا هنا باش نخبو رواحنا, ماتشي باش نفضحو رواحنا
720. <b>Zeno:</b> I did this for Lila, I just want to convince her to marry me	720. زينو: رواح نقولك, انا بيا ليلة, راك فاهم و هادي درتها على جالها باش تقبل بيا
721. <b>Marzak:</b> Sit, so I can talk to you	721. مرزاق: قعد قعد نهدر معاك
722. <b>Marzak:</b> Do you see all the girls in this neighborhood?	722. مرزاق: اسمعراك تشوف بنات لحومة لي راهم هنا قاع
723. <b>Zeno:</b> What about them?	723. زينو: مالهم؟

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724.	<b>Marzak:</b> One of them can be our sister	مرزاق:وحدة فيهم تقدر تكون ختنا	.724
725.	<b>Zeno:</b> You make me go mad with this story	زينو:نتايا باغي تهلني بهاد لحكاية	.725
726.	<b>Zeno:</b> Get it out of your mind	زينو:ماكش رايح تخرجها مراسك	.726
727.	<b>Marzak:</b> I won't, our sister is here	مرزاق:منخرجهاش, ختنا راها هنا	.727

### 2.3.2 Second episode :

English subtitles	Source text
1. <b>Marzak:</b> Sit, so I can talk to you	(1) مرزاق:اقعد, اقعد تشو نهدر معاك
2. <b>Marzak:</b> Do you see all the girls in this neighborhood?	(2) مرزاق:راك تشوف بنات لحومة لي راهم هنا قاع؟
3. <b>Zeno:</b> What about them	(3) زينو:مالهم؟
4. <b>Marzak:</b> One of them could be our sister	(4) مرزاق:وحدة فيهم تقدر تكون ختنا
5. <b>Zeno:</b> you make me go mad with this story	(5) زينو:نتايا, راك باغي تهلني بهاد لحكاية
6. <b>Zeno:</b> Get it out of your mind	(6) زينو:ماكش راح تخرجها مراسك
7. <b>Marzak:</b> I won't. Our sister is here	(7) مرزاق:منخرجهاش مراسي, ختنا راها هنا
8. <b>Lieutenant :</b> Search the house	(8) مفتش شرطة:فتشو الدار
9. <b>Khira:</b> What is it, sir? what are they doing?	(9) خيرة:شاهو, شاكايين؟ شاراهم ايديرو؟ شاكايين شاف؟
10. <b>Khira:</b> Tell me please, what did my	(10) خيرة:قولي ولدي شادار حمبوك؟

son do?	
11. <b>Lieutenant:</b> Don't pretend that you don't know	(11) مفتش شرطة:ديري روحك قاع ماكيش فاهمة
12. <b>Lieutenant:</b> Have you wondered from where he brings money?	(12) مفتش شرطة:وعلاش مسقسيتيش روحك منين راه ايجيب دراهم
13. <b>Khira:</b> What money Sir! for God's sake, don't you see where we're living	(13) خيرة:شا دراهم هادو يهديك لهادي يا شاف, شوف حالتنا كي راهي دايرة
14. <b>Lieutenant:</b> We didn't arrest him last time because he was under the legal age	(14) مفتش شرطة:لخترت لي فانت مادارش لحبس, كان علمنطش ف 18 نعام
15. <b>Lieutenant:</b> but this time	(15) مفتش شرطة:بصح لخرت هادي
16. <b>Lietenant:</b> He'll pay for it	(16) مفتش شرطة:غادي يخلصها غالية
17. <b>Khira's daughter:</b> Do you have a search warrant?	(17) ابنته خيرة:باغي نسقسيك, عندكم انن باش تفتشو الدار
18. <b>Lieutenant:</b> What!	(18) مفتش شرطة:كيفاش
19. <b>Cup:</b> Look what we've found	(19) الشرطي:هادا شا لقينا
20. <b>Cup:</b> He's the only old son I have, forgive him, please	(20) خيرة:هاداك ما عندي, هاداك ولدي لكبير, يخدم على خوتو, و الله ما عندي, سمحلو في وجه ربي و النبي
21. <b>Lieutenant:</b> I can't help you, madam	(21) مفتش شرطة:ما عندي ما نديرلك يا امرة
22. <b>Hocine:</b> My will, mum and sis	(22) حسين:سي علي, منوصيكش, ما وختي
23. <b>Ali:</b> worry about yourself	(23) علي:كونك مهني, خمم في روحك برك
24. <b>Hocine:</b> You know me, they're your responsibility	(24) حسين:راك تعرفني, راهم امانة في رقتك

25. <b>Khira:</b> My son	(25) خيرة: حسين حسين ولدي, حسين ولدي حسين
26. <b>Khira's daughter:</b> Enough mummy enough	(26) ابنة خيرة: سايب سايب سايب ما
27. <b>Fethi:</b> Don't worry	(27) فتحي: علي متخمش
28. <b>Fethi:</b> He won't snitch us	(28) فتحي: محال اخبر علينا, حسين راجل
29. <b>Ali:</b> I know	(29) علي: راني عارف
30. <b>Khira's daughter:</b> Get up mum	(30) ابنة خيرة: نوضي ما
31. <b>Khira:</b> They took my son; I don't have anyone besides him	(31) خيرة: داولي حسين, ماعنديش ماعنديش ماعنديش
32. <b>Marzak:</b> hello, where are you?	(32) مرزاق: الو ازينو ويراك؟
33. <b>Zeno:</b> Why? What happened?	(33) زينو: علاه؟ شاكاين؟ شاصرا؟
34. <b>Marzak:</b> The police came here and tore up the house upside down, don't come.	(34) مرزاق: اودي الدولة طلعت قلبت الدار هنايا, غير مكلاه جي
35. <b>Marzak:</b> Are you on the run?	(35) مرزاق: راك راح تجري؟
36. <b>Marzak:</b> come come	(36) مرزاق: رواح رواح رواح
37. <b>Marzak:</b> They weren't here for us	(37) مرزاق: ماجاوش على جالنا
38. <b>Marzak:</b> They came for Hocine	(38) مرزاق: جاو رفو حسين, ايا رواح رواح
39. <b>Marzak:</b> Bring the backpack, don't walk around with it	(39) مرزاق: جيب معاك ساك ادو, بالاك دور بيه ولا
40. <b>Zeno:</b> ok fine, I'm coming	(40) زينو: صايي صايي راني جاي صحا
41. <b>Ali:</b> don't worry sister	(41) علي: معليش ختي
42. <b>Ali:</b> They may release him tomorrow	(42) علي: بالاك منا لغدوة يطلقوه
43. <b>Kira:</b> we hope so	(43) خيرة: نشاله ياربي
44. <b>Khira:</b> he's the breadwinner, he	(44) خيرة: و الله ما عندي غير هو, هو لي يخدملي

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takes care of us	على خوته
45. <b>Ali:</b> You've God Glorified and exalted be He	(45) علي: عندك ربي سبحانو
46. <b>Ali:</b> Don't hesitate to tell me if you need anything	(46) علي: اذا خصاتك أي حاجة راني هنا
47. <b>Ali:</b> Here!	(47) علي: هاكي
48. <b>Khira:</b> May God bless you with more	(48) خيرة: الله اكثرهم عليك, الله اكثر خيرك خويا علي
49. <b>Khira s' daughter:</b> That's so kind of you, God bless you	(49) ابنة خيرة: صحيت سي علي, بارك الله فيك
50. <b>Khira's daughter:</b> we're relying on God and you	(50) ابنة خيرة: رانا تاكلين على ربي و عليك
51. <b>Ali:</b> If you need anything, you know where you to find me	(51) علي: لي تحتاجوها, راكي تعرفي القهوة
52. <b>Khira:</b> Go now!	(52) خيرة: روجو
53. <b>Khira:</b> Thanks a lot	(53) خيرة: صحيت
54. <b>Khaled:</b> Why didn't you wake me up?	(54) خالد: علاه منوضتنيش علاه؟
55. <b>Malika:</b> I don't get you	(55) مليكة: و الله ما مفهمتك خالد
56. <b>Malika:</b> Didn't you told me not to bother you while you're asleep	(56) مليكة: ماتشي ننا لي قولتلي متنوضونيش كي نكون راقد,
57. <b>Malika:</b> watever I do, I can't keep you happy	(57) مليكة: ولا كيما نديرو ما نسلكو
58. <b>Khaled:</b> But she came here for the first time	(58) خالد: بصح لخررة لولا لي جي لدار طفلة هادي
	(59) خالد: و عندي شحال مشتتهاش معالبلکش

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59. <b>Khaled:</b> You know that I haven't seen her for a long time	(60) مليكة: هادا لي صرا
60. <b>Malika:</b> That's what happened	(61) خالد: هادا لي صرا
61. <b>Khaled:</b> That's what happened!	(62) خالد: مالها لقهوة هادي؟ شادرتي فيها؟
62. <b>Khaled:</b> What did you put in this coffee?	(63) مليكة: شا باغيني ندير, درتلها غير شوية تاع ما زهر
63. <b>Malika:</b> I've added just some flower water	(64) خالد: قولتك شحال من خطرة مادريلي والو في لقهوة, مادريلي والو اسيدي
64. <b>Khaled:</b> How many times I told you do not add anything to my coffee	(65) مليكة: أيا صحا دوك نديرلك وحدوخرة
65. <b>Malika:</b> Ok I'll prepare you another one	(66) خالد: مانحتجش مكلاه
66. <b>Khaled:</b> I don't need to	(67) خالد: صبيحة, صبيحة
67. <b>Khaled:</b> Sabiha! Sabiha!	(68) صبيحة: واه سي خالد
68. <b>Sabiha:</b> Yes, Mister Khaled	(69) صبيحة: راني جاية
69. <b>Sabiha:</b> I'm coming	(70) صبيحة: واه سي خالد
70. <b>Sabiha:</b> Yes, Mister Khaled	(71) خالد: دريلي قهوة دريلي
71. <b>Khaled:</b> Prepare me a coffee	(72) صبيحة: صاها
72. <b>Sabiha:</b> Right now	(73) خالد: مقالتكش علاش جات
73. <b>Khaled:</b> Did she mention the reason of her visit?	(74) مليكة: لا مقالتي والو, غير بلي توحشاتك مع لغروين و كانت باغية تشوفكم
74. <b>Malika:</b> No, she didn't, she just missed you and the kids	(75) خالد: علاه مختهاش تبات علاه؟
75. <b>Khaled:</b> Why didn't you let her spend the night here?	

76. <b>Malika:</b> I asked her to, but she insisted to go back to Oran	(76) <b>ملیكة:</b> و الله لا شتیدها خالد, هي لي مبعاتش, كانت باغية تولي لوهراڻ مع شوفور
77. <b>Khaled:</b> Your idiot brother	(77) <b>خالد:</b> مانیش فاهم لعمار تع خوك هدا
78. <b>Khaled:</b> how come he to send her with the driver like a merchandise	(78) <b>خالد:</b> كيفاه بيعتها مع شوفور تقول راه باعث شكارة تع بطاطا
79. <b>Malika:</b> You know her well when she sets her mind to do something	(79) <b>ملیكة:</b> راک تعرفها هي كي دايرة, و كي دیر حاجة في راسها
80. <b>Malika:</b> Ali cannot handle her	(80) <b>ملیكة:</b> زعما علي قد بحکم فيها
81. <b>Khaled:</b> Baloney!	(81) <b>خالد:</b> واه واه, مليحة هادي, واه
82. <b>Khaled:</b> My sister is out of Ali's hand! Don't spout nonsense	(82) <b>خالد:</b> شا راكي تخلطي و تهدري, زعما علي بحکم في ختي
83. <b>Khaled:</b> what the hell are you saying	(83) <b>خالد:</b> مالكي مالكي, منین راكي جیبي فهاد لهدرة
84. <b>Malika:</b> That's not what I meant	(84) <b>ملیكة:</b> ماكانش قصدي
85. <b>Khaled:</b> you meant it or not, next time think twice before speaking	(85) <b>خالد:</b> قصدك ولا ماتشي قصدك, عرفي شا تخرجي من فمك لخطرة لجاية الله یرحم والديك
86. <b>Khaled:</b> You ruined my day	(86) <b>خالد:</b> مانیش عارف كيفاه عندك تكنيك تخسري نهار تع لواحد
87. <b>Khaled:</b> from where do you bring all this shit	(87) <b>خالد:</b> منین جیبها مانیش فاهم مانیش عارف
88. <b>Malika:</b> Khaled	(88) <b>ملیكة:</b> خالد
89. <b>Khaled:</b> No! Leave me alone	(89) <b>خالد:</b> خطیني ماكان لا خالد لا والور, درقي وجهك علیا
90. <b>Malika:</b> What are you looking at? get back to your work	(90) <b>ملیكة:</b> مالكي تشوفي فيا, كملی خدمتك

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91. <b>Zoulikha:</b> look for change	91) زليخة: شوفي وين تصرفي روجي
92. <b>Zoulikha:</b> come on, sort out!	92) زليخة: يااا خمي شويا
93. <b>Dalila:</b> Ancle Faredj, do you have change?	93) دليلة: عمي فرج, عندك الصرف؟
94. <b>Faredj:</b> Sweet, sweet	94) فارج: حلو حلو
95. <b>Lila:</b> How could you ask him?	95) ليلة: نتي تروحي عند عمي فرج مسكين
96. <b>Lila:</b> Where did you get Euro?	96) ليلة: منين جاك لورو؟
97. <b>Dalila:</b> Marzak gave it to me	97) دليلة: مرزاق هو لي عطاهملي
98. <b>Lila:</b> Marzak!	98) ليلة: مرزاق!
99. <b>Dalila:</b> Why are you surprised	99) دليلة: و مالكي نخلعتي
100. <b>Dalila:</b> They have money to burn, I saw them with my eyes	100) دليلة: تعرفي لو كان نشوفي دراهم لي عندهم, النار و متكلمهمش, شنهم بعيني
101. <b>Lila:</b> Yeah, why not	101) ليلة: واه علاه لا
102. <b>Lila:</b> May God bless them with more	102) ليلة: ربي ازيدلهم انشاله
103. <b>Lila:</b> I'll ask Ali to convert them for me	103) ليلة: انا روح نصر فلك عند علي
104. <b>Lila:</b> watch over my products, pay attention!	104) ليلة: نتي قابلي سلعة تاغي, و عندكي اخربولي فيها, صحا
105. <b>Dalila:</b> I'm watching over her Royal Highness table	105) دليلة: نعسلها طابلا لالة
106. <b>Lila:</b> Sir	106) ليلة: سي علي
107. <b>Ali:</b> Excuse me	107) علي: سمحلي
108. <b>Ali:</b> Lila!	108) علي: ليللا!
109. <b>Lila:</b> Good evening Mister	109) ليلة: مسلخير سي علي

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Ali		
110.	<b>Ali:</b> Good evening	علي: مسلخير (110)
111.	<b>Lila:</b> Do you have change?	ليلة: عندك الصرف؟ (111)
112.	<b>Ali:</b> If I didn't have, I'll make it, how much do you need?	علي: إذا ماكاش نصنعه، شحال اخصك؟ (112)
113.	<b>Lila:</b> 50 Euro	ليلة: 50 أورو (113)
114.	<b>Ali:</b> Euro!	علي: أورو! (114)
115.	<b>Lila:</b> Yeah	ليلة: واه (115)
116.	<b>Lila:</b> why are you surprised	ليلة: مالك نخلعت (116)
117.	<b>Lila:</b> just so you know, there're hard workers in this neighborhood	ليلة: باه تعرف بلي لحومة هادي فيها ناس يخدمو (117)
118.	<b>Ali:</b> Who?	علي: شكون هادو؟ (118)
119.	<b>Lila:</b> Zino and Marzak	ليلة: زينو ومرزاق (119)
120.	<b>Lila:</b> My sister saw a lot of money in their house	ليلة: دليلة ختي قالتلي بلي شافت عندهم بزاف دراهم (120)
121.	<b>Lila:</b> They're young but their mind is big	ليلة: هما صغار بصح عقلهم كبير (121)
122.	<b>Lila:</b> They manage their business alone	ليلة: يعرفو كيفاه يخدمو بلا ما يديرو لحس (122)
123.	<b>Lila:</b> Ah what a luck!	ليلة: ايه يا السعد لي تديه (123)
124.	<b>Ali:</b> What do you mean?	علي: شا باغيا تقولي؟ (124)
125.	<b>Lila:</b> Haven't you noticed squints of Marzak to Dalila	ليلة: والو، ماكاش تشوف بلي مرزاق راه حات عيناه على دليلة ختي (125)
126.	<b>Ali:</b> No	علي: لا (126)

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127.	<b>Ali:</b> I've rather noticed Zino, he always come the way your table is	علي: انا راني نشوف في زينو، ميفوت ملحومة غير الافات على كروستك	(127)
128.	<b>Lila:</b> Zino!	ليلة: زينو	(128)
129.	<b>Lila:</b> He's just like all the other guys	ليلة: زينو كيفاه كي لخرين	(129)
130.	<b>Lila:</b> It's true that they love to put some of my perfumes	ليلة: هما صح يبغو احطو م ريحة تاغي	(130)
131.	<b>Lila:</b> But no one can reach the girl with the perfume	ليلة: بصح مولاة الريحة ميقدولهاش	(131)
132.	<b>Lila:</b> Give me the change now, let me go, you know my mom	ليلة: ايا عطيني الصرف خليني روح راك تعرف ما موسوسة	(132)
133.	<b>Ali:</b> Here it is	علي: هاكي شدي	(133)
134.	<b>Ali:</b> And this is for you	علي: وهاي ليك	(134)
135.	<b>Lila:</b> Thank you	ليلة: اكثر خيرك	(135)
136.	<b>Ali:</b> Good-bye	علي: بسلامة	(136)
137.	<b>Ali:</b> Fethi	علي: فتحي	(137)
138.	<b>Fethi:</b> Yes boss	فتحي: وي معلم	(138)
139.	<b>Ali:</b> Marzak paid Zoulikha's sandwich 50 Euro	علي: مرزاق مد 50 أورو بش يشري سوندويتش على زوليخة	(139)
140.	<b>Fethi:</b> Is it counterfeited?	فتحي: مزورة ولا؟	(140)
141.	<b>Ali:</b> No	علي: لا normal	(141)
142.	<b>Ali:</b> But Lila told me that they have much more	علي: بصح لילה راهي تقول بلي عندهم منها بزاف	(142)
143.	<b>Fethi:</b> They spend all their	فتحي: parce que علاالك دراهم لي	(143)

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money on parties and nightclubs	عندهم دايرينهم غير لتحواس و سهرات
144. <b>Ali:</b> you can't be serious	(144) <b>علي:</b> راك تتعفن ولا مالك؟
145. <b>Fethi:</b> Listen, as soon as they leave, I'll go up and rummage the house	(145) <b>فتحي:</b> شوف لمهيم انا مازال منسيتش, هما راهم ل فوق مازال مخرجوش, كي يخرجو نطلع نفتشها قنت بقنت
146. <b>Ali:</b> Really!	(146) <b>علي:</b> اه صاحيت
147. <b>Fethi:</b> But I was keeping an eye on them	(147) <b>فتحي:</b> بصح هادا كي داير انا, انا مصبح راني نعس
148. <b>Ali:</b> Are you sure they still home?	(148) <b>علي:</b> ايو اراهم ل فوق
149. <b>Ali:</b> He didn't fly	(149) <b>علي:</b> لالا مطارش
150. <b>Ali:</b> Did you set your eyes on his backpack?	(150) <b>علي:</b> شت sac لي راه رفته على ظهره؟
151. <b>Fethi:</b> I did	(151) <b>فتحي:</b> راني نشوف
152. <b>Ali:</b> Don't you think they may be selling weed?	(152) <b>علي:</b> قولي زعما مهومش اخدمو لكيف؟
153. <b>Ali:</b> when the police arrived, he took the merchandise and run away	(153) <b>علي:</b> و زينو كي شاف la police راح طلع لسطح بالسلعة
154. <b>Fethi:</b> I'm worried, do you want me to call the guys to break-in	(154) <b>فتحي:</b> علا بالك بديت نتقلق, تبغي نعطو لشلشرة نديرولهم الطيحة نعطلهم
155. <b>Ali:</b> No, no need	(155) <b>علي:</b> مكلاه
156. <b>Ali:</b> No need for enmity	(156) <b>علي:</b> c'est pas la peine نربحو لعداوة
157. <b>Fethi:</b> Leave it to me, I will	(157) <b>فتحي:</b> مالا تقارعو, هاد ليلة كونك

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handle this	مهني, انا ندبر راسي
158. <b>Dalila:</b> Have you brought the change?	(158) دليلة: جبتي صرف؟
159. <b>Lila:</b> Yes	(159) ليلة: واه
160. <b>Dalila:</b> Let me give it back	(160) دليلة: أيا هاتي نطلعه رده لمولاه
161. <b>Lila:</b> No, I will do it	(161) ليلة: لا, خلي انا نطلعه
162. <b>Dalila:</b> I brought it, I'll give it back	(162) دليلة: انا جبته انا رده جيبي
163. <b>Lila:</b> You or me, same	(163) ليلة: انا ولا نتي كيف كيف
164. <b>Zoulikha:</b> Come on! fight like cats and dogs	(164) زليخة: لا تشادو مشعر خير على جالهم
165. <b>Lila:</b> Look how she behaves mum	(165) ليلة: شتي ما كي دير
166. <b>Dalila:</b> This is what you wanted	(166) دليلة: عجبك لحال كيما هاك
167. <b>Lila:</b> You had it coming	(167) ليلة: نتي جبتيها لروحك
168. <b>Dalila:</b> You'll regret it	(168) دليلة: صاحا يا ليلة حسابك عندي ليلة
169. <b>Faredj:</b> Oh sweet, soak thirsty, Faredj is always thirsty	(169) فارح: أيا حلو بارد يا عطشان, و فارح ديما عطشان
170. <b>Zeno:</b> Why don't we move away?	(170) زينو: علاه منخرجوش منا علاه
171. <b>Zeno:</b> Why are we staying here?	(171) زينو: علاه رانا قاعدين هنا؟
172. <b>Zeno:</b> Why don't we buy a beautiful house in a nice place	(172) زينو: علاه منشوفوش كاش دار شابة في بلاسة شابة

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173. <b>Zeno:</b> Better than this poverty	زينو:خير ملي رانا فلفقر لا (173)
174. <b>Marzak:</b> I'm not leaving till I find what I came for	مرزاق:انا ماغاديش نخرج منا حتى نلقى لحاجة لي جيت نحوس عليها (174)
175. <b>Marzak:</b> If you want to leave, I won't hold you back	مرزاق:ونتنا الا راك باغي تروح لبلاسة وحدوخرا, روح (175)
176. <b>Zeno:</b> So, you want to be buried here	زينو:سما راك باغي تدفن هنا (176)
177. <b>Zeno:</b> It's been a year now, we've found nothing	زينو:عام و حنا قاعدين هنا و ملقينا حتى خيط (177)
178. <b>Marzak:</b> We haven't yet	مرزاق:مازال ملقينا (178)
179. <b>Marzak:</b> But it doesn't mean that we'll never find	مرزاق:ماتشي ماغاديش نلقو قاع مرزاق:و انا علابالي بلي لخيط لي رانا (179)
180. <b>Marzak:</b> I know that what I'm looking for is in this neighborhood	نحوسو عليه راه هنا في لحومة مرزاق:وماغاديش نخرج منا حتى نلقاه (180)
181. <b>Marzak:</b> I'll not leave this place till I find it	زينو:مرزاق (181)
182. <b>Zeno:</b> Marzak	زينو:فهمني علاش ماكش حاب تنسى لي فات (182)
183. <b>Zeno:</b> Why you are still stuck in the past	زينو:علاه متشوفش لشاراه جاي زينو:لهم لي عشناه مكفاكش (183)
184. <b>Zeno:</b> Why don't you think about the future?	زينو:معندناش لحق نعيشو كي حنا كي (184)
185. <b>Zeno:</b> As if the sorrow we had in our childhood is not enough	(185)

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186.	<b>Zeno:</b> don't we deserve a better life	ناس (187) زينو: أيا عندنا دراهم ذروك, أيا فهمني
187.	<b>Zeno:</b> why are we still in this wretchedness despite all the money we have?	علاش رانا قاعدين في لميزرية (188) مرزاق: شوف
188.	<b>Marzak:</b> Listen	(189) مرزاق: اذا كان نتا نسيت, انا منسيش
189.	<b>Marzak:</b> If you've forgotten, I haven't	(190) مرزاق: و ماغاديش ننسى, هادي
190.	<b>Marzak:</b> And I won't forget, this is my mother's will r.i.p	وصاية ما الله يرحمها (191) مرزاق: انت قتلتك اذا باغي تروح,
191.	<b>Marzak:</b> I've already told you; you can leave if you want	روح الله يساهل (192) زينو: واه باغي, باغي روح, اذا
192.	<b>Zeno:</b> Yes, I will leave one day	مروحتش ليوم غادي روح غدوا (193) مرزاق: اراهم دراهم قدامك
193.	<b>Marzak:</b> Here is the money	(194) مرزاق: ادي
194.	<b>Marzak:</b> Take it	(195) مرزاق: ادي حقك و روح
195.	<b>Marzak:</b> Take your share and go	(196) مرزاق: و الله ما غادي نزعف منك
196.	<b>Marzak:</b> I promise I won't be mad	(197) مرزاق: لحس هذا فدروج لا؟
197.	<b>Marzak:</b> Is this noise from the stairs?	(198) زينو: مالك ليلة, شاراكي ديري هنا,
198.	<b>Zeno:</b> what do you need?	شاخصك؟ (199) ليلة: والو
199.	<b>Lila:</b> Nothing	(200) ليلة: فارح كان طالع و قاسني بليدون

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200.	<b>Lila:</b> Faredj floundered and knocked me with his bucket, that's all	تاعه, هذا ماكان ليلة:راك تعرف ميشوفش مليح مسكين (201)
201.	<b>Lila:</b> You know, poor Faredj doesn't see too good	ليلة:مرزاق هاك صرف تاعكم (202)
202.	<b>Lila:</b> Here is your change	زينو:لا غير قارديه الليلة (203)
203.	<b>Zeno:</b> No, keep it	ليلة:بعطيك صحة زينو (204)
204.	<b>Lila:</b> That's so kind of you	زينو:بلا مزية (205)
205.	<b>Zeno:</b> Don't mention it!	ليلة:تبقى على خير (206)
206.	<b>Lila:</b> Good-bye	زينو:أيا صاحبا (207)
207.	<b>Zeno:</b> Bye	مرزاق:Caba:تع دراهم, نتا مازال (208)
208.	<b>Marzak:</b> All this money, you still gaze at her like that	حال فمك فيها زينو:حمبوك واش م دراهم راك تهدر (209)
209.	<b>Zeno:</b> What money are you talking about?	عليهم زينو:مالك وحده غادي يدي نص (210)
210.	<b>Zeno:</b> We will share a half with Malik	زينو:حنا غادي نتقاسمو لباقي (211)
211.	<b>Zeno:</b> And we are going to share the remnant	زينو:حقي شا باغي ندير بيه (212)
212.	<b>Zeno:</b> What do you want me to do with my share?	مرزاق:حقك (213)
213.	<b>Marzak:</b> Your share!	مرزاق:سماكنت تهدر من نيتك مقبيلا (214)
214.	<b>Marzak:</b> So, you've meant it, you want us to share	كي كنت تقولي نقسمو مرزاق:حقك هادي هدره جديدة (215)
215.	<b>Marzak:</b> Your share! That's a	

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total bummer.	زينو: ولا راك باغي تقعد هنا؟ (216)
216. <b>Zeno:</b> So, you insist to stay here	زينو: واه نقسمو (217)
217. <b>Zeno:</b> Yes, we will share	زينو: مالك (218)
218. <b>Zeno:</b> What's wrong	زينو: زعفت؟ (219)
219. <b>Zeno:</b> You got angry?	مرزاق: مازعفت ما والو (220)
220. <b>Marzak:</b> Not at all	مرزاق: أيا بدل عليا هاد لهدره (221)
221. <b>Marzak:</b> Let's talk about something else	زينو: كي نبدلها زعما روحو نسهره (222)
222. <b>Zeno:</b> Something like, living it up tonight	ليوم مرزاق: باغي تسهر, هاهم دراهم, روح (223)
223. <b>Marzak:</b> If you want to party, here is money, go on your own	سهر وحدك (224)
224. <b>Zeno:</b> I know you got angry	زينو: و الله لازعفت (225)
225. <b>Zeno:</b> you get angry from your little brother!	زينو: تزعف من خوك صغير (226)
226. <b>Marzak:</b> I get angry at everyone except you	مرزاق: نزعف على قاع الدنيا غير نتا منز عفش عليك (227)
227. <b>Marzak:</b> You're not just my little brother	مرزاق: نتا ماتشي غير خويا صغير (228)
228. <b>Marzak:</b> You're my family, the only person I have in this world	مرزاق: انا ما عندي حتى واحد في هاد الدنيا, عندي غير نتا (229)
229. <b>Marzak:</b> The money is all yours, I just don't want to lose you	مرزاق: اذا كان هاد دراهم افركتو بيناتنا, هاك ديهم قاع بصحتك (230)
230. <b>Zeno:</b> Really!	زينو: هاكا يا زينو: انا نسحق دراهم انا (231)

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231.	<b>Zeno:</b> I need this money	زينو: بصح ماتشي وحدي معاك	(232)
232.	<b>Zeno:</b> But not without my brother	مرزاق: لو كان تروح دوش ماتشي خير	(233)
233.	<b>Marzak:</b> Go take a shower	مرزاق: دعوة تاعك راهي تغلب, مقبيل	(234)
234.	<b>Marzak:</b> You're perspiring and smelling	و نتا تنفز فسطوحة	(235)
235.	<b>Zeno:</b> You're not ashamed	زينو: و الله ما تحشم	(236)
236.	<b>Lila:</b> Dalila	ليلة: دليلا	(237)
237.	<b>Lila:</b> Have you seen this haughty gait?	ليلة: شتي كي راهي تتشابك علينا	(238)
238.	<b>Lila:</b> When I remember how she was	ليلة: كي كانت و كي ولات	(239)
239.	<b>Lila:</b> you're quite well-off, dear	ليلة: عطاتك ليام يا سليمة ختي عطاتك	(240)
240.	<b>Dalila:</b> You're more beautiful than her	داليلة: بنتي شابة عليها ليلة مالكي	(241)
241.	<b>Hlima:</b> Lila, my child	حليمة: ليلة بنتي	(242)
242.	<b>Hlima:</b> May the Provider provide you with His provisions	حليمة: الله يعطيك كيما عطاها	(243)
243.	<b>Lila:</b> Amen! Auntie Amen	ليلة: امين خالتي حليمة امين	(244)
244.	<b>Hlima:</b> May God answer the prayer!	حليمة: امين يا رب لعالمين	(245)
245.	<b>Lila:</b> Good morning	ليلة: صباح لخير	(246)
246.	<b>Marzak:</b> Rabie!	مرزاق: ربيع	(247)
247.	<b>Rabie:</b> Marzak!	ربيع: مرزاق	(248)

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248.	<b>Marzak:</b> I missed you	مرزاق:نتا ما توحشتني ما والو	(249)
249.	<b>Marzak:</b> Did you miss me?	ربييع:توحشتك	(250)
250.	<b>Rabie:</b> I missed you	ربييع:قلت لريم باش تعطيني نهدر	(251)
251.	<b>Rabie:</b> I asked Rim to call you, but she refused	معاك في تلفون و مبعاتش مرزاق:ياك مابعاتش	(252)
252.	<b>Marzak:</b> Did she?	مرزاق:مبعد نتفاهم معاها	(253)
253.	<b>Marzak:</b> I'll talk to her later	مرزاق:شا كنت دير هنا؟	(254)
254.	<b>Marzak:</b> What were you doing here?		
255.	<b>Rabie:</b> I was looking at this jacket	ربييع:كنت نشوف في هاد لبيسته	(255)
256.	<b>Marzak:</b> This one?	مرزاق:هادي؟	(256)
257.	<b>Rabie:</b> Yes	ربييع:واه	(257)
258.	<b>Marzak:</b> Do you like it?	مرزاق:عجباتك؟	(258)
259.	<b>Rabie:</b> Yes	ربييع:واه	(259)
260.	<b>Marzak:</b> Wait, let's see if it fits you	مرزاق:صبر تشو, قيسها بلاك جي قدك	(260)
261.	<b>Marzak:</b> Try it on	مرزاق:أيا تشو, قيس	(261)
262.	<b>Marzak:</b> Get your arm in	مرزاق:زيد دخل يدك	(262)
263.	<b>Marzak:</b> Come on! Come on!	مرزاق:اياا اياا	(263)
264.	<b>Marzak:</b> Let me see	مرزاق:روح تشو	(264)
265.	<b>Marzak:</b> Wow!	مرزاق:بابابابا	(265)
266.	<b>Marzak:</b> Fits like a glove!	مرزاق:كي جاتك ولا, بصحتك صاحبتي	(266)
		مرزاق:قولي	(267)

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267.	<b>Marzak:</b> Tell me	مرزاق: راک شبعان ولا	(268)
268.	<b>Marzak:</b> Are you full or	مرزاق: شا ولا, شا باغي تقولي	(269)
269.	<b>Marzak:</b> what do you want to say?	ربيع: صحيت	(270)
270.	<b>Rabie:</b> Thank you	مرزاق: على ليبيسته؟	(271)
271.	<b>Marzak:</b> For the jacket?	ربيع: صحيت	(272)
272.	<b>Rabie:</b> Yes, thank you	مرزاق: أيا معليش أيا, تستاهل صاحبي	(273)
273.	<b>Marzak:</b> Sure! you deserve more	مرزاق: قلبي	(274)
274.	<b>Marzak:</b> Tell me	مرزاق: راک شبعان ولا نجيبك معايا	(275)
275.	<b>Marzak:</b> Do you want me to get you a burger?	?hamburger ربيع: الا عندكش معليش	(276)
276.	<b>Rabie:</b> If you don't have money, that's ok	ربيع: والا عندك جيبلي غير واحد	(277)
277.	<b>Rabie:</b> If you have, bring me just one	مرزاق: غير واحد	(278)
278.	<b>Marzak:</b> only one!	مرزاق: وشاباغي نجيبك 10	(279)
279.	<b>Marzak:</b> Did you think I'll buy you a dozen?	مرزاق: أيا صاحا	(280)
280.	<b>Marzak:</b> Ok	مرزاق: دوک نجيبك معايا واحد أيا	(281)
281.	<b>Marzak:</b> I will buy you one	مرزاق: طلع, جري, طلع لدار	(282)
282.	<b>Marzak:</b> Come on go home now	مرزاق: اجري	(283)
283.	<b>Marzak:</b> Run	مرزاق: وليد حومتي	(284)
284.	<b>Marzak:</b> My neighbor	باتع: نعم خويا	(285)

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285.	<b>Seller:</b> Yes bro	مرزاق:مبعد نجيبك دراهمها	(286)
286.	<b>Marzak:</b> I'll pay you later	بانع:مكاش مشكل	(287)
287.	<b>Seller:</b> No problem	مرزاق:صحيتي	(288)
288.	<b>Marzak:</b> Thanks	عائشة:صحا يا مليكة يا بنت لكياسة	(289)
289.	<b>Aicha:</b> Malika!Maid's daughter	عائشة:طلعك شان و وليتي طردي	(290)
290.	<b>Aicha:</b> Dared to kick you out	لالك سليمة	
291.	<b>Salima:</b> Yes!	سليمة:واه	(291)
292.	<b>Salima:</b> She used to bend her head when she sees me	سليمة:كانت كي تشوفني تهود راسها	(292)
293.	<b>Salima:</b> And now new winds are blown for her	سليمة:و ذروك دارت بيها ليام	(293)
294.	<b>Salima:</b> and she kicked me out from my brother's house	سليمة:طردي من دار خويا	(294)
295.	<b>Aicha:</b> No one dares to kick my daughter out	عائشة:خصها, مازال ما ولداتهنش ماه لي اطردي بنتي	(295)
296.	<b>Aicha:</b> Don't worry, as I was the reason of her wealth, I'll be the one of her dearth	عائشة:بصح متخافيش, كيما طلعتها ركعها	(296)
297.	<b>Salima:</b> As if your son wouldn't say his words	سليمة:ختش وادك غادي يسكت	(297)
298.	<b>Salima:</b> She did worse	سليمة:ما شفتي والو ما, ما شفتي والو	(298)
299.	<b>Salima:</b> She had him wrapped around her finger	سليمة:راهي دايرته كي لخاتم في صبعها	(299)
300.	<b>Aicha:</b> Let me handle him	عائشة:خالد خليه عليا	(300)

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301.	<b>Aicha:</b> He's my son as long as he's on our side	عائشة: اذا تبعننا راه ولدي (301)
302.	<b>Aicha:</b> But if he's not, he will have to pay for it	عائشة: و اذا جا مع مرتو, غادي اولي يكره نهار لي ن زاد فيه (302)
303.	<b>Aicha:</b> I can even take away his children and raise them	عائشة: و نزيد نديلو حتى لولاد ربيهم (303)
304.	<b>Salima:</b> What about the drummer that you and your son let rule us?	سليمة: صاحا, و هاداك طبال, لي خليتيه يحكم فينا نتي و ولدك (304)
305.	<b>Salima:</b> What are we going to do with him?	سليمة: كي نديرو معاه؟ (305)
306.	<b>Aicha:</b> Listen to me daughter	عائشة: سمعي بنتي (306)
307.	<b>Aicha:</b> He's your husband as long as he obeys you and looks after you	عائشة: مادام راه يسمع كلامك و متهلي فيك راه راجلك (307)
308.	<b>Aicha:</b> but if he wants to risk himself	عائشة: و يلا بغي يلعب بروحه (308)
309.	<b>Aicha:</b> I'll buy him a drum so he can be a drummer again	عائشة: غادي نشريله قلال اولي قلال كي عوايده (309)
310.	<b>Aicha:</b> Here he is	عائشة: ها هو جا (310)
311.	<b>Ali:</b> Salima!	علي: سليمة (311)
312.	<b>Ali:</b> welcome back	علي: عسلامتك (312)
313.	<b>Salima:</b> Thanks	سليمة: الله اسلمك (313)
314.	<b>Ali:</b> Why did you come back today?	علي: روحتي و جيتي في نهارك؟ (314)

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315.	<b>Salima:</b> Ask your sister	سليمة: لبركة في ختك	(315)
316.	<b>Ali:</b> What is it now?	علي: تاني	(316)
317.	<b>Salima:</b> As usual	سليمة: تاني و تالت	(317)
318.	<b>Ali:</b> All right, enough	علي: أيا صايي	(318)
319.	<b>Ali:</b> Don't be upset	علي: متز عفيش	(319)
320.	<b>Ali:</b> I'll talk to her	علي: ذروك نهدر معاها	(320)
321.	<b>Salima:</b> you better teach her a lesson	سليمة: ماتشي تهدر معاها, القلك تفهمها	(321)
322.	<b>Ali:</b> Is there anything to eat?	علي: كاش حاجة نديروها في لكرش؟	(322)
323.	<b>Aicha:</b> As long as you obey your wife, there is	عائشة: مادامك تسمع لمرتك, كاين	(323)
324.	<b>Aicha:</b> Allah	عائشة: الله	(324)
325.	<b>Ali:</b> God bless you	علي: الله اخليك ليا يا نسييتي لعزيزة	(325)
326.	<b>Salima:</b> Have you looked for a maid?	سليمة: شادرتلي ف sujet تع لخدمة؟	(326)
327.	<b>Toufik:</b> Give me a special sandwich, auntie	توفيق: دبيريلنا واحد special خالتي	(327)
328.	<b>Marzak:</b> Let me serve him auntie	مرزاق: خليني ندبر راسي خالني زوليخة, خليني ندبر راسي	(328)
329.	<b>Marzak:</b> There's no special	مرزاق: مكاش special	(329)
330.	<b>Marzak:</b> We've Burger, would you take it?	مرزاق: كاين كاران, تاكل كاران	(330)
331.	<b>Toufik:</b> I don't like it	توفيق: منبغيبهاش	(331)
332.	<b>Marzak:</b> No more free sandwiches	مرزاق: شوف لعقلية نع كل يوم جي ندي sanwdwish باطل, هادي غير فوتها	(332)

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333. <b>Marzak:</b> Otherwise, you know perfectly what will happen	مرزاق:نتا تعرف غاية le code (333)
334. <b>Marzak:</b> Auntie	مرزاق:خالتي زوليخة (334)
335. <b>Marzak:</b> Next time, he'll pay like anyone else	مرزاق:كي احي اخلص كيفاه كيف لغاشي (335)
336. <b>Marzak:</b> I'm their partner	مرزاق:راني داخل معاهم شريك (336)
337. <b>Toufik:</b> I won't eat, I'm stuffed	توفيق:مناكلش شبعت (337)
338. <b>Marzak:</b> It doesn't matter	مرزاق:بصحتك (338)
339. <b>Dalila:</b> Marzak	دليلية:مرزاق (339)
340. <b>Dalila:</b> Please, it's just a sandwich, it's not money	دليلية:بحمبوك هادا غير sandwich مادا ماجاب (340)
341. <b>Marzak:</b> Let me know if he gets back	مرزاق:الا كان عاود ولا غير عيطولي (341)
342. <b>Marzak:</b> That's how he understands	مرزاق:هادو اليقلهم كيما هاك (342)
343. <b>Zoulikha:</b> Thank you so much, my son	زليخة:اكثر خيرك ولدي (343)
344. <b>Zoulikha:</b> May God keep you away from rogue guys	زليخة:ربي ابعده عليك ولاد لحرام (344)
345. <b>Marzak:</b> Amen mom	مرزاق:امين ميمتي (345)
346. <b>Marzak:</b> watch your step	مرزاق:غير بلقل درجة ما (346)
347. <b>Marzak:</b> Slowly	مرزاق:غير بشوية بشوية (347)
348. <b>Hlima:</b> This is the life of a lonely person	حليمة:هادي حالت لي معنده خد (348)
	حليمة:لوكان جا عندي وليد ولا بنية (349)

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349.	<b>Hlima:</b> If I had a boy or a girl	حليمة: لو كان ماراهيش هاكدا طايحة	(350)
350.	<b>Hlima:</b> I wouldn't be like that	بيا	
351.	<b>Marzak:</b> No, don't say that, we're your children too	مرزاق: لا ميمتي, دوك نزعف عليك. حنا ثاني رانا في مقام ولادك	(351)
352.	<b>Marzak:</b> All the neighbors love you	مرزاق: قاع ولاد لحومة ببعوك	(352)
353.	<b>Marzak:</b> climb at a slow pace	مرزاق: غير بشوية ميمتي, طلعي, غير بشوية	(353)
354.	<b>Marzak:</b> Step by step	مرزاق: غير بلعقل	(354)
355.	<b>Hlima:</b> I can't	حليمة: منجمتش	(355)
356.	<b>Marzak:</b> Slowly	مرزاق: غير بلعقل	(356)
357.	<b>Hlima:</b> I'll rest for a while	حليمة: باغي نريح	(357)
358.	<b>Marzak:</b> have a sit here mom	مرزاق: قعدي غير هنا ميمتي, قعدي	(358)
359.	<b>Hlima:</b> Here?	ريحي	
360.	<b>Marzak:</b> Yes	حليمة: نقعد غير هنا	(359)
361.	<b>Hlima:</b> Thanks, my son	مرزاق: واه	(360)
362.	<b>Marzak:</b> Sit	حليمة: أيا صاحا وليدي صاحا	(361)
363.	<b>Marzak:</b> Mom, may I ask you something?	مرزاق: غير هنا, غير هنا قعدي	(362)
364.	<b>Hlima:</b> Anything my son	مرزاق: ميمتي بغيبت نسقسيك	(363)
365.	<b>Marzak:</b> How long have you been living here in El-Bahia?	حليمة: سقسيني وليدي سقسيني	(364)
366.	<b>Hlima:</b> I'd say around 30 or 40 years	مرزاق: شحال عندك نتيا ملي راكي هنا فلباهية	(365)
367.	<b>Hlima:</b> I wasn't born here in	حليمة: قول واحد 30 ولا 40 عام هكدا	(366)
		حليمة: خاتش اصلي انا م الدوار ماتشي	(367)

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Oran, but in Eddouar	منا من وهران
368. <b>Hlima:</b> And I'm the only child in my family	368) حليلة: و غير انا لي عندو ما و با
369. <b>Hlima:</b> When I got engaged	369) حليلة: و كي خطبوني
370. <b>Hlima:</b> We came here quickly to buy trousseau with joy	370) حليلة: مالفرحة جينا قاع نجر و لوهران باه نشرو جهاز
371. <b>Hlima:</b> we had an accident	371) حليلة: درنا accident
372. <b>Hlima:</b> They died, may they rest in peace	372) حليلة: هما ماتو الله یرحمهم
373. <b>Hlima:</b> then I was hospitalized in Sbitar Lakbir (big hospital named "Benzardjeb")	373) حليلة: و انا بقیت فی سبیطار لکبیر
374. <b>Hlima:</b> My fiancé run away when he saw me limping	374) حليلة: و هاد لي كان خاطبني. هرب ملي شافني قجعة
375. <b>Hlima:</b> when I went to my uncle's house where we used to live	375) حليلة: كي روجت عند عمامي لدارنا وین كنا ساکنین
376. <b>Hlima:</b> They kicked me out and took the house	376) حليلة: لقيتهم داوها و طردوني منها
377. <b>Hlima:</b> So, I came back	377) حليلة: ها وليت اولدي
378. <b>Hlima:</b> I came back to El-Bahia	378) حليلة: وليت للباهية
379. <b>Hlima:</b> that greeted me in its arms	379) حليلة: لي حضنتني و حنت عليا
380. <b>Hlima:</b> I rented a small house	380) حليلة: و كريت فيها بيته
381. <b>Hlima:</b> And I bought a	381) حليلة: و درت كريريسة راني نسترزق

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wheelbarrow to make a living	منها
382. <b>Marzak:</b> God punish those	(382) مرزاق: لي دالك حقك ميمتي, ربي
who took your rights	اخلىص فيه
383. <b>Hlima:</b> Amen	(383) حليلة: امين امين
384. <b>Marzak:</b> I want to ask you	(384) مرزاق: بغيت نسفسيك ثاني ميمما
another question	
385. <b>Hlima:</b> yes, my son	(385) حليلة: واه ولدي
386. <b>Marzak:</b> when you came to	(386) مرزاق: وكي جيتي هنا ميمما للحومة,
this neighborhood, did you find them	لقيتيهم قاع ساكنين هنا؟
all living here?	
387. <b>Hlima:</b> Yes	(387) حليلة: واه
388. <b>Hlima:</b> Almost all of them	(388) حليلة: تقريبا كامل
389. <b>Hlima:</b> Zoulikha was living	(389) حليلة: زوليخة كانت تسكن في دار
in her father's house	بوها
390. <b>Hlima:</b> when she got	(390) حليلة: وبن تزوجت راحت لدار لي
married, she moved to the house	راهي ساكنة فيها ذروك
where she's living now	
391. <b>Hlima:</b> And Khayra	(391) حليلة: و خيرة
392. <b>Hlima:</b> came here, after she	(392) حليلة: جابوها عروسة
got married	
393. <b>Marzak:</b> What about mister	(393) مرزاق: و سي علي؟
Ali?	
394. <b>Hlima:</b> I know his family	(394) حليلة: و سي علي نعرف عايلته مليح
well	
395. <b>Hlima:</b> His mother, R.I.P,	(395) حليلة: مه الله يرحمها كانت امرة كي

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was a good woman	سكر
396. <b>Hlima:</b> The poor was working in El hamam (a popular steam bathroom in Arab countries)	حليمة: كانت مسكينة تخدم فالحمام (396)
397. <b>Marzak:</b> What about his father?	مرزاق: و باه؟ (397)
398. <b>Hlima:</b> His father!	حليمة: ااه على باه (398)
399. <b>Hlima:</b> His father was a drummer	حليمة: باه كان طبال (399)
400. <b>Hlima:</b> He was a man of a nervous disposition	حليمة: او كان منير في بزاف (400)
401. <b>Hlima:</b> May they rest in peace	حليمة: الله يرحمهم (401)
402. <b>Marzak:</b> May they rest in peace	مرزاق: الله يرحمهم مسكين (402)
403. <b>Hlima:</b> May they rest in peace	حليمة: الله يرحمهم (403)
404. <b>Marzak:</b> And his wife Salima?	مرزاق: او سليمة مرته؟ (404)
405. <b>Hlima:</b> His wife has just passed by us	حليمة: سليمة مرته غيز ذروك فانت علينا (405)
406. <b>Hlima:</b> Her family is filthy rich, they roll in dough	حليمة: ناسها لاباس بيهم ولدي, عايشين غير في القطن (406)
407. <b>Hlima:</b> But her mother and her brother	حليمة: بصح مها عيشة و خوها (407)

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408.	<b>Hlima:</b> Oh God!	حليلة:يا لطيف , يا لطيف , يا لطيف	(408)
409.	<b>Hlima:</b> They're evil	حليلة:ناس شرانيين	(409)
410.	<b>Hlima:</b> They're bad seed	حليلة:ناس السم اقطر منهم	(410)
411.	<b>Hlima:</b> They act as if they are the owners of this world	حليلة:حاسبين رواحهم همالي راهم كاسبين قاع الدنيا	(411)
412.	<b>Hlima:</b> They forgot that we're just guests in this world	حليلة:و نساو بلي رانا في هاد الدنيا ضياف	(412)
413.	<b>Hlima:</b> and we're going to leave it my son, in a day or another	حليلة:و غادي روجو منها كامل ا ولدي	(413)
414.	<b>Marzak:</b> Absolutely mom	مرزاق:كايئة ميمتي	(414)
415.	<b>Marzak:</b> There's another person that I'm curious about	مرزاق:انا كايين واحد راه محيرني شوية ميمة	(415)
416.	<b>Marzak:</b> Uncle Faredj	مرزاق:عمي فرج	(416)
417.	<b>Marzak:</b> Has he always been like that?	مرزاق:كان دايمن كيما هاك؟	(417)
418.	<b>Hlima:</b> Poor Faredj	حليلة:اه على فرج و على فرج	(418)
419.	<b>Hlima:</b> oh God!	حليلة:سبحان الله	(419)
420.	<b>Hlima:</b> The circumstances changer	حليلة:مغير الأحوال	(420)
421.	<b>Hlima:</b> He was young and handsome	حليلة:كان صغير و شباب	(421)
422.	<b>Hlima:</b> He was breathtaking	حليلة:كان كي لقمير	(422)
423.	<b>Hlima:</b> He was a man safe and sound	حليلة:كان راجل و خدام و بدراعه	(423)
424.	<b>Hlima:</b> Then he disappeared	حليلة:حتى غاب	(424)

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425.	<b>Hlima:</b> No one had seen him for many years	حليمة:مزدناش شفناه شحال من عام (425)
426.	<b>Hlima:</b> you have no idea	حليمة:او لو كان تعرف (426)
427.	<b>Hlima:</b> How much I cried for him	حليمة:مك حليمة و شحال بكات عليه (427)
428.	<b>Hlima:</b> till dried my eyes from crying	حليمة:حتى عينيا حفاو (428)
429.	<b>Hlima:</b> The day he came back	حليمة:و نهار لي ولي (429)
430.	<b>Hlima:</b> No one recognized him	حليمة:حتى واحد فالحومة ما عرفه (430)
431.	<b>Hlima:</b> Since that day, he is coming and going	حليمة:من هاداك نهار و هو طالع مهود (431)
432.	<b>Hlima:</b> thirsty Faredj, thirsty Faredj, thirsty Faredj	حليمة:فارج عطشان, فارج عطشان, فارج عطشان (432)
433.	<b>Marzak:</b> God be with him	مرزاق:ربي يلف بيه ميمتي (433)
434.	<b>Hlima:</b> Amen	حليمة:امين امين امين (434)
435.	<b>Marzak:</b> Do you know why he became like this?	مرزاق:بصح معلبالكمش علاه ولي كيما هاك؟ (435)
436.	<b>Hlima:</b> Listen my son	حليمة:يا ولدي (436)
437.	<b>Hlima:</b> It's said that he was in love with a woman and then, she died	حليمة:اقولو كان بيغي وحدة و ماتت (437)
438.	<b>Hlima:</b> Since then, he's round the bend	حليمة:من تما هبل و ضيع عقله (438)

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439.	<b>Hlima:</b> This is it!	حليلة:هادي هيا	(439)
440.	<b>Marzak:</b> Was this woman living here? Do you know her?	مرزاق:و هاد لوحدة كانت تسكن هنا؟ مالحومة؟ تعرفوها؟	(440)
441.	<b>Hlima:</b> God only knows my son	حليلة:ربي يعلم يا ولدي	(441)
442.	<b>Hlima:</b> God only knows	حليلة:ربي يعلم	(442)
443.	<b>Marzak:</b> God be with him	مرزاق:ربي يلف بيه مسيكن	(443)
444.	<b>Hlima:</b> Amen	حليلة:امين امين امين يا ربي	(444)
445.	<b>Marzak:</b> do you want to climb up to rest?	مرزاق:نطلعك تريحي؟	(445)
446.	<b>Hlima:</b> Yes, my son, it's time for afternoon prayer	حليلة:واه وليدي, الاذان راه قريب الذن	(446)
447.	<b>Marzak:</b> God bless you	مرزاق:الله احفضك, ربي اخليك ليا ميمتي	(447)
448.	<b>Hlima:</b> God be with you and protect you	حليلة:الله يعطيك صحيتك واحفضك	(448)
449.	<b>Marzak:</b> Amen mom, take your time	مرزاق:امين ميمة غير بلقل	(449)
450.	<b>Marak:</b> I'll bring you your items	مرزاق:دوك انا نطلعك السلعة	(450)
451.	<b>Marzak:</b> slowly	مرزاق:غير بشوية عليك	(451)
452.	<b>Hlima:</b> Thanks a lot, my son	حليلة:صاحا وليدي صاحا	(452)
453.	<b>Marzak:</b> Climb slowly mom	مرزاق:طلعي غير بشوية لهنا	(453)
454.	<b>Marzak:</b> Hold on to me	مرزاق:شدي فيا	(454)
455.	<b>Hlima:</b> Oh God	حليلة:يا ربي يا ربي	(455)

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456.	<b>Hlima:</b> In the name of Allah	حليمة: بسم الله	(456)
457.	<b>Marzak:</b> Slowly	مرزاق: بلعقل	(457)
458.	<b>Hlima:</b> In the name of Allah	حليمة: بسم الله	(458)
459.	<b>Lyes:</b> Why would I be mad at him?	لياس: و علاش نزعف عليه	(459)
460.	<b>Lyes:</b> He is my uncle after all	لياس: هادا مهما يكون راهو عمي	(460)
461.	<b>Lyes:</b> And it's your father also	لياس: و avant tout راهو باباك	(461)
462.	<b>Lyes:</b> Which means that there's no reason to be mad at him	لياس: سما ماكاش حاجة تخليني نزعف عليه	(462)
463.	<b>Lyes:</b> Are you free tomorrow?	لياس: صاحا قوليلي غدوة نتلاقو	(463)
464.	<b>Lyes:</b> I can no longer wait to see you	لياس: أيا، و الله ماني قادر نزيد نصبر	(464)
465.	<b>Lyes:</b> I'll call you later, ok?	لياس: أيا مبعدا نعاودلك أيا روجي	(465)
466.	<b>Lyes' mother:</b> Who is this?	ام لياس: شكون هادي؟	(466)
467.	<b>Lyes:</b> Just a classmate, mum	لياس: وحدة تقرا معايا يما	(467)
468.	<b>Lyes' mother:</b> I thought that it was your cousin, I wanted to talk to her	ام لياس: ايه انا قلت بنت عمك حبيت نهدر معاها شوية	(468)
469.	<b>Lyes' mother:</b> I'm going to bed, good night	ام لياس: أيا وليدي روح نرقد، تصبح بخير	(469)
470.	<b>Lyes:</b> Thanks mom, get some rest	لياس: يعطيك الصحة يما، ريحي ريحي	(470)
471.	<b>Lyes:</b> Don't forget to take	لياس: و متنسايش تشربي دوى تاك اه	(471)

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your medicine		
472. <b>Lyes' mother:</b> I'll take it	ام لياس: ايه نشربو قبل ما نرقد	(472)
before falling asleep		
473. <b>Lyes' mother:</b> Good night	ام لياس: تصبح بخير	(473)
474. <b>Lyes:</b> Good night mom	لياس: صاحا يما, تصبجي على خير	(474)
475. <b>Lyes:</b> Yeah	لياس: ايه	(475)
476. <b>Lyes:</b> Nothing, it was my	لياس: لا والو يما برك	(476)
mom		
477. <b>Lyes:</b> She sends her greetings	لياس: راهي مسلمة عليك	(477)
478. <b>Lyes:</b> What was I saying?	لياس: واش كنا نقولو؟	(478)
479. <b>Toufik:</b> Where's the dinner?	توفيق: ويراه لعشا؟	(479)
480. <b>Toufik's wife:</b> it's been a	زوجة توفيق: مساع راه محطوط فوق	(480)
while since it was served	طابلا	
481. <b>Toufik's wife:</b> you're out late	زوجة توفيق: هاداوين جيت؟	(481)
482. <b>Toufik:</b> It's cold	توفيق: راه بارد	(482)
483. <b>Toufik's wife:</b> Eat it or leave	زوجة توفيق: كول ولا قعد	(483)
it		
484. <b>Toufik's wife:</b> Let me heat it	زوجة توفيق: هات تشو نجميه لك	(484)
up		
485. <b>Zeno:</b> I wonder if Hocine	زينو: يا درا حسين بريزونتنا ولا مازال	(485)
was presented to the court		
486. <b>Zeno's friend:</b> Not yet, I	صديق زينو: مازال واقبلا	(486)
suppose		
487. <b>Zeno:</b> This time, I think that	زينو: غادي اروح بيها طويلة هاد لمره	(487)
he'll be kept in prison for a long time		

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488.	<b>Zeno's friend:</b> I think so too	صديق زينو: راهي تبانلي علابالك	(488)
489.	<b>Zeno:</b> The poor	زينو: مسكين	(489)
490.	<b>Neighbor:</b> Zino!	الجار: زينو	(490)
491.	<b>Zeno:</b> What happened?	زينو: شاكايين شاكايين؟	(491)
492.	<b>Neighbor:</b> Narimane!	الجار: ناريمان ناريمان	(492)
493.	<b>Zeno:</b> What's wrong with her?	زينو: مالها؟	(493)
494.	<b>Neighbor:</b> She's assaulted by Krim's brother	الجار: راهي شادها خو لكريم	(494)
495.	<b>Zeno:</b> Where's she?	زينو: ويراهي؟	(495)
496.	<b>Neighbor:</b> Follow me	الجار: تبغني تشو	(496)
497.	<b>Marzak:</b> Zino!	مرزاق: زينو زينو	(497)
498.	<b>Zoulikha:</b> May this night go well	زليخة: الله افوت هاد الليلة على خير	(498)
499.	<b>Zoulikha:</b> They won't leave this place till they get us	زليخة: ماهمش رايعين منا حتى اكملونا قاع	(499)
500.	<b>Dalila:</b> You're right mom	دليلة: بو الله ما, كيما رامي تقولي	(500)
501.	<b>Lila:</b> These guys won't cut us some slack or what	ليلة: و هادو لجماعة ماغاديش اخلونا في حالنا ولا كيفاه	(501)
502.	<b>Zoulikha;</b> Go check up on Narimane's father, please	زليخة: دليلة بنتي, لوكان غير تروحي تشوفي بات ناريمان	(502)
503.	<b>Zoulikha:</b> He may get a shock, if he knows	زليخة: لوكان يسمع ارواح فيها	(503)
504.	<b>Dalila:</b> yeah, you're right, I will, see you in a bit	دليلة: نيشان, عندك الصبح, أيا روح, أيا منبعد	(504)

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505.	<b>Zoulikha:</b> what's your friend is doing out there	505) زليخة:نتي صحبتك ناريمان هادي مصابتش وقتاش تخرج
506.	<b>Zoulikha:</b> in the dead of night	506) زليخة:نص ليالي
507.	<b>Lila:</b> She had a client in Saada	507) ليلة:ما, كانت عندها عروسة في السعادة راحت لها
508.	<b>Lila:</b> Mom I'm going downstairs	508) ليلة:ما, راني هاودة للتحت
509.	<b>Zoulikha:</b> Where are you going?	509) زليخة:ويراكي رايحة؟
510.	<b>Lila:</b> Don't worry, all the neighbors are there	510) ليلة:متخافيش ناس كامل هودو
511.	<b>Lila:</b> I'll be quick	511) ليلة:بلخف و نولي
512.	<b>Zoulikha:</b> Don't go too far	512) زليخة:متبعديش
513.	<b>Lila:</b> No, thanks mom	513) ليلة:لا ما, صحيتي
514.	<b>Lakrim's brother:</b> walk	514) خو لكريم:امشي, امشي, امشي
515.	<b>Lakrim's brother:</b> I just want to talk to you	515) خو لكريم:غير باغي نهدر معاك
516.	<b>Lakrim's brother:</b> I told you I just want to talk to you	516) خو لكريم:راني نقولك غير باغي نهدر معاك
517.	<b>Lakrim's brother:</b> Walk	517) خو لكريم:امشي
518.	<b>Lakrim's brother:</b> I won't hurt you	518) خو لكريم:ما غادي نديرلك والو
519.	<b>Lakrim's brother:</b> I won't hurt you, walk!	519) خو لكريم:ما غادي نديرلك والو امشي

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520.	<b>Lakrim's brother:</b> I just want to talk to you	خو لكريم:باغي غير نهدر معاك, باغي غير نهدر معاك	(520)
521.	<b>Lakrim's brother:</b> I won't hurt you	خو لكريم:ما غادي نديرلك والو	(521)
522.	<b>Lakrim's brother:</b> Don't be afraid, walk	خو لكريم:مانخافيش, امشي	(522)
523.	<b>Lakrim's brother:</b> Walk!	خو لكريم:امشي, امشي	(523)
524.	<b>Zeno:</b> leave the girl alone	زينو:طلق الطفلة	(524)
525.	<b>Zeno:</b> do you think since her father is out of the picture, no one will defend her	زينو:راك حاسب بلي كي ماكاش بوها, ماكاش رجال ولا شاهو	(525)
526.	<b>Lakrim's brother:</b> who do you think you are?	خو لكريم:شارك حاسب روحك نات	(526)
527.	<b>Lakrim's brother:</b> You're always butting in	خو لكريم:نتاديفا دخل روحك نتا	(527)
528.	<b>Dalila:</b> Dalila!	ليلة:دليلا	(528)
529.	<b>Lila:</b> What are you doing here?	ليلة:شاكى ديرى هنا؟	(529)
530.	<b>Dalila:</b> Me?	دليلا:انا؟	(530)
531.	<b>Dalila:</b> Nothing	دليلا:والو	(531)
532.	<b>Dalila:</b> I just got a look; may be someone had broken in after they left	دليلا:لقيت لباب محلول, قلت نشوف شكون, بلاك دخل واحد موراهم ولا	(532)
533.	<b>Dalila:</b> check yourself	دليلا:شوفى بعينيك	(533)
534.	<b>Lila:</b> Ok, go check on	ليلة:صاحا روجى شوفى بو ناريمان	(534)

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Nariman's father	
535. <b>Lila:</b> maybe something happened to him	ليلة:بلاك كشما صراله (535)
536. <b>Dalila:</b> Ok, I'm going	دليلة:صاحا راني رايحة (536)
537. <b>Dalila:</b> Don't close the door maybe they forgot the key inside	دليلة:صاحا متقلبيش لباب مورايم بلاك نساو لمفتاح لداخل (537)
538. <b>Lila:</b> yeah	ليلة:واه واه (538)
539. <b>Dalila:</b> Ok!	دليلة:صاحا؟ (539)
540. <b>Lakrim's brother:</b> I swear that I didn't want to hurt her	خو لكريم:و الله ما كنت باغي نديرلها والو (540)
541. <b>Lakrim's brother:</b> I just wanted to talk to her	خو لكريم:كنت باغي نهدر معاها (541)
542. <b>Lakrim's brother:</b> I swear that I wanted just to talk to her	خو لكريم:و الله لا كنت باغي غير نهدر معاها (542)
543. <b>Lakrim's brother:</b> I'm telling you that I didn't want to hurt her	خو لكريم:و الله ما كنت باغي نديرلها والو راني نقولك (543)
544. <b>Lakrim's brother:</b> I told you, I didn't want to hurt her	خو لكريم:قلناك ما بغيت نديرلها والو (544)
545. <b>Lakrim's brother:</b> I said, I didn't want to hurt her	خو لكريم:قلناك مكنتش باغي نديرلها والو (545)
546. <b>Lakrim's brother:</b> I just wanted to talk to her	خو لكريم:كنت باغي غير نهدر معاها (546)
547. <b>Zeno:</b> Shut up	زينو:بلع فمك بلع فمك (547)
548. <b>Marzak:</b> Zino!	مرزاق:زينو (548)

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549.	<b>Marzak:</b> Calm down, leave him alone	مرزاق:صايي ريج, خليه (549)
550.	<b>Zeno:</b> Get off me	زينو:طلقني (550)
551.	<b>Zeno:</b> He's not a man	زينو:هادا ماتشي راجل (551)
552.	<b>Marzak:</b> Enough, enough	مرزاق:ca y est, ca y est (552)
553.	<b>Marzak:</b> Let him go Mechrouk! enough	مرزاق:طلقه مشروق, ca y est, ca y est (553) y est
554.	<b>Marzak:</b> Let him go	مرزاق:طلقوه (554)
555.	<b>Marzak:</b> Enough let him go	مرزاق:ca y est, ca y est, (555) طلقوه ca y est
556.	<b>Marzak:</b> common get up, it's over	مرزاق:نوض نوض نوض, ca y est (556)
557.	<b>Marzak:</b> Get lost	مرزاق:امشي (557)
558.	<b>Marzak:</b> Enough	مرزاق:ca y est, ca y est (558)
559.	<b>Marzak:</b> Are you ok?	مرزاق:ما عندك والو؟ (559)
560.	<b>Marzak:</b> you're ok	مرزاق:Ca va ما عندك والو؟ (560)
561.	<b>Zeno:</b> He's not a man	زينو:ماتشي راجل (561)
562.	<b>Marzak:</b> Screw him	مرزاق:خلينا منه ca y est (562)
563.	<b>Marzak:</b> What were you doing here at night?	مرزاق:نتي شاكنتي ديري هنا دوري (563) وحدك ف الليل؟
564.	<b>Narimane:</b> I was working in a wedding	ناريمان:كنت خدامة ف العرس (564)
565.	<b>Marzak:</b> Why did you come alone?	مرزاق:وجي وحدك, قولي لكاش واحد اجيبك (565)

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566.	<b>marzak:</b> it's ok, go home now	مرزاق: ايا طلعي لدار, روحي	(566)
567.	<b>Marzak:</b> Look at me, are you ok?	مرزاق: رواح شوف فيا ما عندك والو؟	(567)
568.	<b>Lila:</b> you're a real man	ليلة: راجل و نص	(568)
569.	<b>Lila:</b> Marzak and you are a source of pride to us all	ليلة: بنتا و مرزاق رفدتو راس قاع الشيرات تا ع لحومة	(569)
570.	<b>Lila:</b> Thanks a lot	ليلة: يعطيك الصحة مرزاق	(570)
571.	<b>Marzak:</b> Anytime	مرزاق: صاحا ليلة	(571)
572.	<b>Zeno:</b> Bless you	زينو: الله يحفضك	(572)
573.	<b>Zeno:</b> you know that you're the only one that matters to me	زينو: راكي عارفة بلي في بنات لحومة معنديش, عندي غير نتيا	(573)
574.	<b>Marzak:</b> common Zino	مرزاق: أيا زينو	(574)
575.	<b>Zeno:</b> I'm coming	زينو: راني جاي	(575)
576.	<b>Dalila:</b> Hurry Lila	داليلة: ليلة خفي	(576)
577.	<b>Zeno:</b> Good night	زينو: أيا تصبحي بخير	(577)
578.	<b>Lila:</b> Bye	ليلة: بسلامة	(578)
579.	<b>Lila:</b> Good night	ليلة: تصبح بخير	(579)
580.	<b>Zeno:</b> Have you left the door open?	زينو: مرزاق خليت لبا ب محلول؟	(580)
581.	<b>Zeno:</b> The door, have you left it opens?	زينو: لبا ب خليفته محلول؟	(581)
582.	<b>Marzak:</b> I don't know	مرزاق: والله ما علابالي	(582)
583.	<b>Zeno:</b> How is that!	زينو: كي دايرة هادي معلابالكش	(583)
584.	<b>Marzak:</b> I went out in a rush	مرزاق: كنت مهوش خرجت نجري	(584)

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585.	<b>Marzak:</b> The backpack is here; you've made me doubt	انايا مرزاق: راهو لهنا sac a dos باركا ما توسوس فيا	(585)
586.	<b>Zeno:</b> Marzak!	زينو: مرزاق	(586)
587.	<b>Zeno:</b> Where's the money?	زينو: دراهم ويرا هم؟	(587)
588.	<b>Zeno:</b> Where's the money?	زينو: دراهم ويرا هم؟	(588)

### 2.4 Difficulties of translating *Oulad Lahlal*

While subtitling our corpus, we have faced numerous difficulties that we classified into: Tone and register, cultural difficulties, length and style.

#### 2.4.1 Tone and register

Tone of the film is the core of the scene while register is the variety of language used in a particular film to deliver a message through literal meaning and register meaning. Most of the time, the dialogue of films tends to be informal rather than formal. So, the translator should have knowledge of the working languages (specifically vernaculars). He should first grasp the meaning of the source text, so as to render it appropriately in the target text. It may seem easy to translate at first sight but it is not so.

Here is an example from our work:

Timing:	
00:0:08:38.82_00:08:41.48	
Source text	Target text
"الدولة طلعت قلبت الدار هنايا غير مكلاه جي"	police came here and tore up the house upside down, don't come.

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The word *الدولة* literally means a state, country or a nation, but here in this example, it means “the police” because Algerian people call all the security force *الدولة*.

### 2.4.2 Cultural difficulties

Films usually contain a lot of region-specific slang. The use of idioms and some cultural references is always noticed. So, the translator should have knowledge regarding the culture of the country or region of the film. This example illustrates it:

Timing:	
00:17:35.28_ 00:17:37.38	
Source text	Target text
"تشادو مشرخير على جالهم"	fight like cats and dogs.

This idiom "تشادو مشرخير على جالهم" is an Arabic one and specifically an Algerian idiom used in everyday language (informal) which literally means “grab each other’s’ hear for them”. The translation of such idioms requires first a strong knowledge about the Algerian culture and its vernacular. Second, once we understood the meaning in the source text, it was easy to find this equivalence in English which is “fight like cats and dogs “.

### 2.4.3 Length:

Subtitles should not be too long; they should be short enough to fit on the bottom of the screen so that readers can read them easily and quickly. So, all the work is for the translator, he should render the intended meaning by respecting the limitation of the characters for each

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line of subtitles. In short, he should do his best in shortening words, using simpler language and making his own necessary changes. This challenge can be illustrated through the following example:

Timing:	
00:0:10:31.70_ 00:10:38.10	
Source text	Target text
ماتشي نتالي قولتلي متتوضونيش كي نكون راقده، ولا كيما نديرو ما نسلكو" والله ما فهمتك خالد،	Didn't you told me to do not bother you while you're asleep.

In this case, if we retranslate this target text into Arabic, it would give this: **ياك فلنتلي** **مديرونجينييش كي نكون راقده** as it can be noticed, we had a shorter sentence than the original, because when we translated it to English, we simplified the words and we put our spin. We rather chose to transform the source text to a yes or no question without really changing the meaning.

### 2.4.4 Style

Literal translation is to avoid in subtitling, because it will wipe the viewing experience of the audience. The language used should seem natural; otherwise viewers will lose focus while trying to understand subtitles. We formulate the appropriate conversions in our own style taking into account the region and language of the intended audience, like this example:

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Timing:	
00:17:47.32_00:17:53.56	
Source text	Target text
أيا حلو, بارد يا عطشان, او فارح ديما عطشان "	Oh sweet, soak thirsty, Faredj is always thirsty.

The literal translation of the original expression is as follow: “common it’s tasty, cool down thirsty, Faredj is always thirsty” but this translation seems odd. We tried to translate this expression in a sense it will seem as fluent as the original, and we kept the same rhyme in order not to confuse the audience “Oh sweet, soak thirsty, Faredj is always thirsty”.

In a film the translator grasps the meaning of the source text and shapes his translation in the form of subtitle. The latter plays an important role in delivering the message to the audience who cannot understand the meaning without subtitles.

### 2.5 Analysis of some samples from our translation

In this section, we will analyze our translation on the basis of four factors that affected our translation process. We divided our analysis into four categories according to these factors: figures of speech, language, religion and culture, because they are the main specificities of this series that poses a wide array of translational issues.

#### 2.5.1 Figures of speech

Figures of speech go beyond the literal meaning of the speech; they gives the audience new insights. We chose to divide them into the most used figures in this series: repetition, irony, simile, hyperbole and rhetorical question.

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### 2.5.1.1 Repetition

“Repetition is a common rhetorical device used to add emphasis and stress in writing and speech.” Literary terms, repetition, n.d, on March 31<sup>st</sup>, 2021, in

<https://literaryterms.net/repetition/>

Example 01:

Timing	
00:16:43_00:16:49	
English subtitle	Source text
I will go up and <u>rummage</u> the house	نطلع ل <span style="text-decoration: underline;">فوق</span> نفتشها قنت بقنت

The above underlined expression is said by the waiter to his boss, the drug dealer, who was worried about two brothers of the neighborhood who may cause him a loss in his business. He thought that they may be selling weed. So, to be sure, he ordered one of his men (the waiter “Fethi”) to scout on them, the latter responded by saying that he will search their house upside down to find any proof.

In this example, the source text contains a form of redundancy which is one of the characteristics of Arabic. They used the word "نطلع" which means in its own “go up” and then they added "لفوق" that means “up”. Since the English language does not have this feature, we translated the verb and the adverb of place by only a prepositional verb “go up”.

Same issue in the second part "نفتشها قنت بقنت", the Arabic language is known for the use of repetition especially in oral speech. "نفتشها" means “search” and "قنت بقنت" means “each corner”. This repetition is used to emphasize the meaning and bring clarity to the audience. However, English tends to use short sentences. So, to avoid this repetition and render the

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intended meaning which is to “search all the house”, we found the appropriate equivalent that combines these two Arabic words "قنت بقنت" in one which is “rummage” and we obtained “rummage the house”. According to *Cambridge Dictionary* “rummage” means “to search for something by moving things around without care and looking into, under, and behind them.” <https://dictionary.cambridge.org/fr/dictionnaire/anglais/rummage> (November, 23<sup>rd</sup> 2020)

### 2.5.1.2 Irony

According to *Britannica* “Irony is a linguistic or a literary device in spoken or written form, in which real meaning is concealed or contradicted.” <https://www.britannica.com/art/figure-of-speech> (March 31st, 2021). That is the use of words expressing something other than their literal meaning.

Example 02:

Timing	
00:07:45_00:07:47	
English subtitles	Source text
I'll cut off your tongue	انا هداك لسان و الله نظير هولك, فهمتي؟

Zoulikha asked money from her daughters to buy a new refrigerator, but Lila disobeyed her mother and yelled at her face and told her that it is her responsibility not theirs. Zoulikha went mad at her and scold her for her insubordination and said: انا هداك لسان و الله نظير هولك, فهمتي؟ Which literally means; “I will cut you that tongue, understood”.

In the source text, the word "نقطع هولك" is not used in its real sense, but it is rather used ironically. Since the meaning of that word is concealed, because Zoulikha did not mean it literally, she used a kind of threat to discipline her daughter for what she said, but she did not

## Chapter two: Subtitling the Two First Episodes of Oulad Lahlal

meant it, she just wanted to scold her for being way out of line. Therefore, we thought it is convenient to translate it without any change to keep the strong meaning of the irony used in the source text: ‘I’ll cut off your tongue’.

### 2.5.1.3 Simile

According to *Yourdictionary*, simile is “is a figure of speech in which two essentially unlike things are compared to another, often in a phrase introduce by like or as, etc. followed by a figurative example.” <https://www.yourdictionary.com/simile> (March 31<sup>st</sup>, 2021). In brief, simile is the comparism of two things using like or as.

Timing	
00:11:51.58 _00:11:57.56	
English subtitle	Source text
Your idiot brother, how come heto send her with the driver like a merchandise	مانيش فاهم لعمار تع خوك هذا كيفاه يبعثها مع شوفور تقول راه باعث شكاره تع بطاطا

Khaled blamed his wife for her brother’s mistake who let his sister travel all those miles alone to Algiers. He considers this act as negligence from him, saying that his brother-in-law sent her with the driver as a sack of potatoes. To express this, he used simile to compare his sister to something dissimilar which is a sack of potatoes, meaning that his brother-in-law underestimated his wife and could not even come with her.

To render this meaning, we used similar word in the target language which is close to the source text and produce the same equivalent effect, but instead of saying "شكاره تع بطاطا" (sack of potatoes) we used “merchandise” which is more common in the target text hence, we achieved NIDA’s dynamic equivalence. As to the word "عمار" that he used to refer to his brother-in-law, we chose to render it “idiot” depending on the message he wanted to transfer,

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and we came up with this translation: “Your idiot brother, how come he to send her with the driver like a merchandise”.

### 2.5.1.4 Hyperbole

According to *Yourdictionary* hyperbole is “a description that is exaggerated or overstatement for emphasis or effect. It is not meant to be taken literary.”

<https://www.yourdictionary.com/hyperbole> (March 31<sup>st</sup>, 2021). All in all, it is an unintentional overstatement.

Timing	
00:11:51.00 _ 00:11:53.00	
English subtitle	Source text
He could find <u>dozen</u> other people to do that	كايين مية و متين واحد لي اقباله صوالحه

Salima was complaining to her sister-in-law, because her brother “Khaled” left her with her mother behind and moved to Algiers. So, they had a small discussion about that. Malika, her brother’s wife, told her that they could not move together to Algiers because Ali is handling their business in Oran. Then, Salima responded “كايين مية و متين واحد لي اقباله صوالحه”, that is there are thousand people who can handle her brother’s business there.

Salima used hyperbole to capture the receiver’s attention, and said “ميه و متين” which is hundred or two hundred, in English. She used this exaggeration intentionally to emphasize the meaning without the intention of being literally true and perks up the receiver’s ears as well.

The expression “ميه و متين” is a known fixed expression of the vernacular used in this film, and it differs from a dialect to another and from one language to another.

The literal translation of this sentence would give this: “there is a hundred and two hundred people who would handle his business”. As it can be noticed, it does not sound

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natural in English, it is a shamein translation. So, to render this exaggeration, we used the word “dozen” because it is the form of exaggeration that English people use frequently in substitution for the Arabic form of overstatement مية و متين. We come up with this closest equivalent: He could find dozen other people to do that”.

### 2.5.1.5 Rhetorical question

Rhetorical question is among the difficulties we faced while subtitling the two first episodes of *Oulad Lahlal*. It is defined as: “*Rhetorical question is a question that does not require an answer as it has been phrased in a way that assumes the reader or listener knows the answer.*” The idioms: Largest idioms dictionary, rhetorical question, n.d, on March 31<sup>st</sup>, 2021, [inhttps://www.theidioms.com/figure-of-speech/?fbclid=IwAR0Bv-qb2Web0vUXtFF2j1gW5D4NsLxcjA1m-GiBVC9969-jTjDfN9ilgCY#rhetorical-questions](https://www.theidioms.com/figure-of-speech/?fbclid=IwAR0Bv-qb2Web0vUXtFF2j1gW5D4NsLxcjA1m-GiBVC9969-jTjDfN9ilgCY#rhetorical-questions)

Timing	
00:18:27.04_00:18:28.14	
English subtitle	Source text
So you want to be buried here?	سما راک باغي تدفن هنا

The two brothers, Marzak and Zeno were having a dispute. Zeno was trying to convince his old brother to move from that district they were living in since they have a lot of money now. When Marzak refused, Zeno responded to him by saying “سما راک باغي تدفن هنا” meaning « do you want to be buried here ?».

Zeno asked this rhetorical question without expecting an answer; he rather wanted to punch up his point. He asked his brother this question to pique his interest and then give his arguments.

Since no answer is expected from this question “سما راک باغي تدفن هنا”, we did not reword it by a question. We translated it by a simple sentence “so you want to be buried here”.

# **Conclusion**

## Conclusion

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In subtitling a film, we do not only translate the oral speech, we need to take also into consideration the other film's elements like image, light, sound effects, etc. which are crucial in the translation process, because the intended message through the film is not only transmitted through words but also through the cohesion and coherence of the film's components. It was not easy to find the right equivalent in the target language, because the working languages are completely different either in their systems or their culture.

In order to identify which type of equivalence is more suitable to use in subtitling our corpus, we devoted a whole chapter to analyze the different theories of equivalence developed by VINAY & DARBELNET, NIDA, CATFORD, NEWMARK and BAKER; these theorists have studied equivalence in relation to translation using different approaches. We have deepened in each theorist and explained each type in detail and we also provided examples from our translation for each type. We noticed that these theorists presented different approaches of equivalence; some of them consider it as linguistic matter like VINAY & DARBELNET and CATFORD. Indeed, they based their theory on the semiotic meaning of a word that the translator should decode first in the source language and then find its equivalent in the target language. While others including NIDA and BAKER reckon that this concept is a socio-linguistic and cultural matter. In their equivalence approaches, they give attention to the message itself, which is semantic meaning, in order to make sure that the message remains clear in the target language.

We consecrated a section in the second chapter to analyze the different specificities of the series in order to discover to what extent equivalence can be achieved in subtitling. As we were working on this, it dawned on us that equivalence in subtitling is not impossible to attain. Indeed it requires a good master of the target language (linguistic and cultural competence), as it depends on the type of utterance in the source text, tone, and the scene. Films are mostly characterized by figures of speech, idioms, cultural and religious specificities

## Conclusion

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because of the vernacular used in them. So, we devoted a wide area to the analysis of our translation depending on the characteristics mentioned above.

Indeed, after a long time of research we will provide the following answers to all the hypotheses:

- Before starting the process of subtitling. First, we read and comprehended the dialogue of the film. Second, we analyzed the differences between the source language and the target one. Then, we decided on the kinds of strategies that we are up to use. Once we identified the different situations in the film that necessitate the use of equivalence, it is our job as translators to decide whether a particular expression is a fitting match for a particular utterance. Mentioning some cases where we may refer to equivalence as a strategy, we can state the case of metaphorical expression which can be an ordinary expression or an idiom. We can cite also words or expressions specific to a special community.
- According to our findings, equivalence cannot be achieved in subtitling at hundred percent, but there is always an alternative solution. When the source text contains a word or expression which is related to its culture, sometimes it is hard to find its equivalent, in this case, the translator will manage to find the closest or the similar equivalent in the target language.
- Translating cultural items is not always easy; sometimes the equivalent of the cultural item in the source text is unknown or not available in the target text. In this case, the translator may keep it as it is or use an explanatory translation, but he has to consider the intended meaning of the source text and the stylistic preferences of the target language.
- Subtitling is not just a transfer from one language to another but a transfer between cultures, because we focus more on cultural and communicative aspects of both

## Conclusion

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working languages taking into consideration verbal aspect of the film, this is why sometimes we make some additions or omissions, in order to find the cultural equivalence. As it is known, we need to have a vast knowledge of both working languages culture to understand many expressions from the dialect used. Sometimes it happens that we face situations in the original text that may cause issue in its translation, especially when the source text is a dialect. Most of the expressions are specific to the source language community and their equivalence are hard to find in the target language therefore, we change the strategy and use modulation or adaptation so that we do not leave the audience in dark.

- While moving from oral to written form, we are restricted by the language rules and the limited space and time of the subtitle besides different situations we may face during the process of translation. In our translation, NEWMARK's equivalence strategies helped us achieving the appropriate equivalence in different levels. Knowing that NEWMARK's types of equivalence are not related to subtitling but they were useful because they helped us in resolving several translation difficulties so to some extent it is a reliable method for further researchers who want to subtitle this kind of Algerian movies into English.

The translator should choose the appropriate strategy to use according to the function and the context of the source text; therefore, he may use different types of equivalence or change the strategy; from which we conclude that equivalence in subtitling *Oulad Lahlal* can be achieved at 80% counting situation of absence of cultural equivalence in target language and the expressions of the dialect used in *Oulad Lahlal*.

At the end, this research paves the way to other researchers to profound in this domain in different angles of audiovisual translation precisely dubbing, and discovers whether equivalence is applicable in dubbing *Oulad Lahlal*.

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# **APPENDIX**

# **English-Arabic Glossary**

## APPENDIX

### English-Arabic Glossary

A	
Audio visual	سمعي بصري
Audio visual text	نص سمعي بصري
Audio visual translation	ترجمة سمعية بصرية
B	
Bilingual	ثنائي اللغة
Biculturalism	الثنائية الثقافية
C	
Commutation	استبدال
Cultural studies	دراسات ثقافية
Communicative situation	حالة تواصلية
Culture	ثقافة
Cultural references	مرجعيات ثقافية
Cultural equivalence	تكافؤ ثقافي
Code switching	تحول لغوي
Componential analysis	تحليل دلالي/ تباين اغوي
Channel	قناة
D	
Dialect	لهجة
Dynamic equivalence	تكافؤ ديناميكي
Domestication	توطين
Dubbing	دبلجة

## APPENDIX

F	
Faithfulness	وفاء
Formal equivalence	تكافؤ شكلي
Figures of speech	صور بيانية
Functional equivalent	مكافؤ وظيفي
Foreignization	تغريب
Film	فيلم
H	
Hyperbole	صيغة المبالغة
I	
Irony	سخرية
Idiom	عبارة اصطلاحية
Intercultural expert	خبير بين الثقافات
Intercultural	بين الثقافات
L	
Linguistic approach	لسانيات
Language	لغة
Literalness	الحرفية
M	
Modern standard Arabic	لغة العربية الفصحى
N	
Naturalness	طبيعية
Non-verbal	غير اللفظية (شفهية)
Verbal	لفظي

## APPENDIX

O	
One-to-one equivalence	تكافؤ تام
Pragmatic equivalence	تكافؤ برغماتي
R	
Religion	الدين
Repetition	التكرار
Register	سجل لغوي
Region-specific slang	لغة إقليمية (جهوية)
Reformulation	إعادة الصياغة
S	
Similarity	شابه
Simile	تشبيه
Sociolinguistic	اللغويات الاجتماعية
Source language	النص الأصلي
Spoken language	لغة منطوقة
Style	السلوب
Substitution	إبدال
Subtitler	مترجم الأفلام
Subtitles	حواشي سينمائية
Subtitling	ترجمة الأفلام
T	
Target language	اللغة الهدف
Textual equivalence	تكافؤ نصي

## APPENDIX

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Translator	مترجم
Translation process	عملية الترجمة
Tone	نبرة

# **Arabic-English Glossary**

## APPENDIX

### Arabic-English glossary

ا	
Commutation	استبدال
Style	أسلوب
Reformulation	إعادة الصياغة
ب	
Intercultural	بين الثقافات
ت	
Componential analysis	تحليل دلالي
Code switching	تحول لغوي
Subtitling	ترجمة الأفلام
Audiovisual translation	ترجمة سمعية بصرية
Similarity	تشابه
Simile	تشبيه
Foreignization	تغريب
Pragmatic equivalence	تكافؤ برغماتي
One-to-one equivalence	تكافؤ تام
Cultural equivalence	تكافؤ ثقافي
Formal equivalence	تكافؤ شكلي
Textual equivalence	تكافؤ نصي
Repetition	تكرار
Domestication	توطين

## APPENDIX

ث	
Culture	ثقافة
Bilingual	ثنائي اللغة
Biculturalism	ثنائية ثقافية
ح	
Communicative situation	حالة تواصلية
Literalness	حرفية
Subtitles	حواشي سينمائية
خ	
Intercultural expert	خبير بين الثقافات
د	
Dubbing	دبلجة
Cultural studies	دراسات ثقافية
Religion	دين
س	
Register	سجل لغوي
Irony	سخرية
Audiovisual	سمعي بصري
ص	
Figure of speech	صورة بيانية
Hyperbole	صيغة المبالغة
ط	
Naturalness	طبيعية
ع	

## APPENDIX

Idiom	عبارة اصطلاحية
Translation process	عملية الترجمة
ع	
Non-verbal	غير اللفظية
ف	
Film	فيلم
ق	
Channel	قناة
ل	
Linguistic approach	لسانيات
Region-specific slang	لغة إقليمية
Modern standard Arabic	لغة عربية فصحي
Spoken language	لغة منطوقة
Target language	لغة هدف
sociolinguistic	لغويات اجتماعية
Verbal	لفظي
Dialect	لهجة
م	
Translator	مترجم
Subtitler	مترجم أفلام
Cultural references	مرجعيات ثقافية
Functional equivalent	مكافئ وظيفي
ن	
Tone	نبرة

## APPENDIX

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Source text	نص اصلي
Audiovisual text	نص سمعي بصري
و	
Faithfulness	وفاء